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# Young Adult Novels Into Television Films: a Content Analytic Study.

Charlotte Dawn D'armond

*Louisiana State University and Agricultural & Mechanical College*

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YOUNG ADULT NOVELS INTO TELEVISION FILMS: A CONTENT ANALYTIC  
STUDY

*The Louisiana State University and Agricultural and Mechanical Col.*

PH.D. 1984

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YOUNG ADULT NOVELS  
INTO TELEVISION FILMS:  
A CONTENT ANALYTIC STUDY

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The Department of Speech Communication, Theatre,  
and Communication Disorders

by  
Charlotte Dawn D'Armond  
A.A., Lees-McRae College, 1975  
B.A., Carson-Newman College, 1977  
M.A., Louisiana State University, 1980  
M.L.S., Louisiana State University, 1981  
August 1984

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For my parents

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## ABSTRACT

This study examined the material retained, altered, omitted or created especially for prime time television films based on young adult novels. The purpose of the study was to determine the amount of original material retained by a specific television format, the telefilm.

The telefilms studied were Go Ask Alice (1973) credited to Beatrice Sparks, adapted by Ellen M. Violet; Summer of My German Soldier (1978) by Bette Greene, adapted by Jane-Howard Hammerstein; and Are You in the House Alone? (1978) by Richard Peck, adapted by Judith Parker.

Videotapes, transcripts, and the novels were studied by dividing the latter two into quarter pages and categorizing them as to the function each performed in developing one of the following aspects of content: theme, dramatic construction, characterization, dialogue and narration, description, setting, and style. Reviewers and critics along with quantitative tables provided the data in individual chapters based on the content areas.

Telefilms were found to deviate from the content elements in the novels an average of thirty-three percent

with the most faithful adaptation changing a third of the material and the least faithful changing nearly half of the material.

Results of the study include:

1. Major plot lines were increased and minor ones eliminated.
2. Theme was exactly duplicated in only one of the telefilms.
3. Characterization was simplified and adult roles enhanced.
4. Only a third of the dialogue and a tenth of the narrative was retained from the original.
5. Ten percent of the description in the telefilm had some basis in the novel.
6. Two telefilms increased the number of settings presented.
7. Style was radically altered in only one of the telefilms.

Three correlations became apparent: (1) the adapter who demonstrated the highest fidelity to the novelists style showed a direct relation to the retention of the original wording and character study; (2) fidelity to content elements and retention of major plot lines is interrelated; (3) a telefilm which does not change the amount of description is likely to also retain

a larger number of the novel's original locales.

## CHAPTER I

### INTRODUCTION

Television is continually faced with the need for marketable programming material. Due to a dwindling supply of theatrical features suitable for television broadcast, networks and studios in 1964 began producing ninety and one hundred minute features especially for prime time viewing. These "made-for-television-movie" or "telefilm" productions quickly became a staple in the industry increasing in number from only two productions in 1964 to an average of ninety-eight annually during the last five years.<sup>1</sup> As television productions increased, more scripts based upon the adaptation of material originally created for other media such as novels, short stories, nonfiction books, comic strips, and remakes of theatrical releases were utilized.

Of all the potential sources listed above, novels have provided the largest number of credited adaptations. A random survey by the author revealed that of the

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<sup>1</sup>Survey by the author based on material contained in Alvin H. Marill's Movies Made for Television, (New York: Da Capo Press, 1980), pp. 335-340.

telefilms produced between 1964-1979, 201 were adapted from novels while 148 were based on stories.<sup>2</sup> A variety of literary works from writers such as F. Scott Fitzgerald, Aldous Huxley, Oscar Wilde, and Charles Dickens have been adapted for television. More contemporary works of popular fiction by Barbara Cartland, Mickey Spillane, and Harold Robbins have served as the basis for telefilms.

A specific genre of books, the young adult novel, have also provided scripts for telefilms over the past decade. Young adult novels, which have adolescents as central characters, provide adapters with marketable material of interest to teenagers. Maia Pank Mertz and David A. England further define this type of fiction written for adults:

"that realistic and contemporary American fiction which young adults as well as more mature and critical readers can find aesthetically and thematically satisfying, and which is, implicitly or explicitly, written for adolescents."<sup>3</sup>

Included in the present study is the analysis of young adult novels and their adaptations into telefilms.

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<sup>2</sup>Survey by the author based on material contained in Marill, Movies Made for Television, pp. 335-340.

<sup>3</sup>Maia Pank Mertz and David A. England, "The Legitimacy of American Adolescent Fiction," School Library Journal, October 1983, p. 119.



### Statement of the Problem

Through the examination of three young adult novels, Go Ask Alice anonymous, Summer of My German Soldier by Bette Greene, and Are You in the House Alone? by Richard Peck, this study will attempt to explore the question, "What is the extent of the changes which occur when a young adult novel is adapted for a telefilm?" Included in the research is a triform purpose seeking to determine: (1) the quantitative variance in content elements from book to telefilm, (2) the characteristics of the telefilm and the young adult novels which may merit such variance and (3) the task of the adapter altering the content of the novel for television.

First, some change is inherent in the transfer of any material from one medium to another. By quantitatively measuring the elements which are eliminated or retained in some form, it is possible to note significant changes in seven areas of literary content. These areas include: plot construction, character development, dialogue and narration, and settings. While impossible to measure quantitatively, theme and style are also included in the content study. Lester E. Asheim, whose work serves as a basis for the methodology, wrote

That these findings are based upon carefully collected facts rather than upon emotionally charged impressions gives them--whether they be obvious or

expected--an objective authenticity  
merits more than passing attention.<sup>4</sup>

The statistics provide insight into what specific changes were made as opposed to abstract conjecture of why they were made.

Second, young adult novels generally contain information important to adolescents concerning lifestyles, issues, decisions, and attitudes. The changes of various portions of the young adult novel into a compact two hour format may alter this content in such a way as to distort the material for the adolescent television viewer. In 1979 communication study Faber, Brown, and McLeod determined that "adolescents are likely to use television to compare specific characteristics which will most likely benefit themselves."<sup>5</sup> A telefilm based on the lifestyles of young adults as created in fiction for adolescents can provide a variety of characteristics. How is knowledge imparted by the author of the novel treated in television adaptations?

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<sup>4</sup>Lester E. Asheim, "From Book to Film: Summary," Quarterly of Film, Radio and Television 6 (Summer 1952): 258.

<sup>5</sup>Ronald J. Faber, Jane Brown, and Jack McLeod, "Coming of Age in the Global Village: Television and Adolescence," Children Communicating: Media and the Development of Thought, Speech and Understanding, Vol. 7, Sage Annual Reviews of Communication Research, ed. Ellen Wartella, (Beverly Hills, CA: Sage Publications, 1979), p. 223.

Thirdly, it is important to determine the task of the adapter as he manipulates original material so as to satisfy the need of the television medium and retain the focus of the novel. Edgar E. Willis in Writing Television and Radio Programs states:

The adapter, thus, has two responsibilities: in converting material written for one medium into radio or television form, he must retain as far as possible the impact and qualities of the original, and at the same time he must make changes called for by the demand of the new medium.<sup>6</sup>

This third aspect of the research problem will attempt to determine if the three adapters of the young adult novels served as "interpreters," thereby retaining most of the essence and quality of the original or "creators" using the text as raw material to develop something new.

Therefore, this research explores young adult novels, telefilms, and the results of their union via adaptation. It is not meant as a psychological study of effects. Rather, as a descriptive analysis of both content and form to determine the extent to which the adapter alters the content elements.

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<sup>6</sup>Edgar E. Willis, Writing Television and Radio Programs (New York: Holt, Rinehart and Winston, 1967), p. 192.

### Supplementary Clarifying Statement

The following section includes three definitions to assist in interpreting the text.

The term "young adult" is synonymous with adolescent. Adolescence knows no concrete barriers and is generally regarded "to begin with the onset of physical maturation and end with the young person's identification and the choice of an adult role in society."<sup>7</sup> To assist the youth with these choices, young adult novel therefore often focuses, as Patty Campbell writes, on the basic question "Who am I and what am I going to do about it?"<sup>8</sup> Other terms such as teen, teenager, adolescent, young person, and youth will be used interchangeably in the study.

The term "telefilm" has been used since the mid-1960s to label productions which were made expressly for television. Telefilms should not be confused with theatrical releases which are shown at movie houses. Although some telefilms are actually pilot shows for potential series, the productions for this study were

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<sup>7</sup>W. Bernard Lukenbill, Media and the Young Adult: A Selected Bibliography, 1950-1972 (Chicago: American Library Association, 1977), p. viii.

<sup>8</sup>Patty Campbell, "Only Puddings Like the Kiss of Death: Reviewing the YA Book," Top of the News 35 (Winter 1979): 162.

created as isolated entities. These selected telefilms were not part of a mini-series, which is generally an adaptation of a novel into a group of shows presented over a span of time more than one night. The samples were produced for showing on one night, excluding reruns, during the prime time viewing hours. Other terms used for telefilms include telefeatures and made-for-television movies.

Content analysis is a term applied to the examination of content elements which occur in both telefilm and novels. The term has a variety of interpretation by theorists and philosophers. The function for this present study is a quantitative survey of elements. Very little consideration is given to motivation or inter-relations of character studies or plot development.

#### Contributory Studies

Formal studies have been conducted concerning fictional adaptations of both feature films and dramatic productions. Various researchers sought to determine the effect of television on such topics as changes in syntax, the use for adolescent sub-literacy and a number of other concerns too varied for mention. Each is of interest in the respective areas of research. This section includes mention of only those studies which form the cornerstone of analysis.

Lester E. Asheim in his 1949 dissertation "From Book to Film: A Comparative Analysis of the Content of Selected Novels and Motion Pictures Based Upon Them," studied twenty-four classic works of literature.<sup>9</sup> A second study, George Bluestone's Novels Into Film in 1957 furthered the study of Asheim by studying the elements of the novels which were retained in feature film adaptations.<sup>10</sup> Both of these studies utilize "content analysis." The third study is by Betty Ann Palmer Schmid in her 1967 dissertation "Selected Novels Adapted to Ninety-Minute Television Programs." A broad use of the term "content analysis" by Schmid included the following guidelines: "Content analysis provides an objective tool with which to measure variations in the presentation of like material in different versions."<sup>11</sup> Schmid's method of analysis is used as the model for this study. The current study differs from Schmid who examined five classics

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<sup>9</sup>Lester Eugene Asheim, "From Book to Film: A Comparative Analysis of the Content of Selected Novels and Motion Pictures Based Upon Them" (Ph.D. dissertation, University of Chicago, 1949).

<sup>10</sup>George Bluestone, Novels Into Film, (Berkeley, CA: University of California Press, 1957).

<sup>11</sup>Betty Ann Palmer Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs" (Ph.D. dissertation, University of Michigan, 1967), p. 7.

of literature transferred to live dramas for television and specials.

The methodology as outlined by Asheim and Schmid was chosen as the base for the present research. The procedure provided a quantitative measurement of total space devoted to the various content elements in both novel and telefilm script. Schmid's work concerning television was relative to the present study than other auxiliary research.

The study of young adult novels popular with teenagers of 1970-1980s has only been explored in general articles such as Janet Seigel's "From Page to Screen: Where the Author Fits In," which concerns mainly feature productions.<sup>12</sup>

### Methodology

While less concerned with a particular literary genre, the previous studies by Asheim and Schmid were valuable in guiding the researcher through an analysis of the manipulation of elements. The present methodology included the following four steps. After the novels and corresponding telefilms had been chosen: (1) examination of the novel, (2) examination of the television

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<sup>12</sup>Janet Seigel, "From Page to Screen: Where the Author Fits In," Top of the News 49 (Spring 1984): 277-283.

script, (3) comparing the book with the script in terms of material retained or omitted, and (4) cataloging the findings into developed descriptions of content changes. In addition, tapes of the productions were viewed to create and to serve as studies' transcripts.

The analysis of the content elements included two fundamental procedures in steps three and four. First, general outlines of the elements of content were drawn up for each novel. The intent was to provide a guide to the major areas of content such as plot, character, description, dialogue and narration, and settings. Outlines of the novels with corresponding retention of the same by the telefilm along with further explanation as to their construction are found in Chapter Four, "Tables of Content Correspondence." Secondly, the remainder of the study outside the two chapters examining the background and characters of young adult novels and telefilms, are individual chapters devoted to determining the specific alterations of the above categories as well as theme and style.

#### Selection of the Novels and Telefilms

Data for this study consists primarily of the three books chosen to represent the variety of young adult novels which have been adapted to the telefilm format and the accompanying telefilm. The selection



process was conducted in the following manner. First, a list of young adult novels which had been adapted into television programs was developed by consulting Movies Made for Television by Alvin H. Marrill, a book which consists of a annotated filmography. Some novels while based on young adult novels were eliminated as they were created for weekday afternoon or Saturday morning specials. The remaining titles were analyzed as to the original novel's literary merit based on the value as set forth by experts and critics. Reviews, critical essays, and recommendations from experts finalized the selection of books to include Go Ask Alice (Anonymous), Summer of My German Soldier by Bette Greene, and Are You in the House Alone? by Richard Peck.

At this time, none of these works have been produced in any other form such as a drama or feature film. The selection of the adaptation involved only obtaining the corresponding telefilm. The book and telefilm pair fulfilled the basic requirements as works designed especially for "single sitting" prime time viewing. All of the telefilms were produced on videotapes and not as part of a live presentation.

The author contacted each of the production companies as well as the adapter's agents with the hope of obtaining a copy of the telefilm script. Only one script, Go Ask Alice was obtained in this manner and

was virtually useless to the author as it was an early edition which bore little resemblance to the final telefilm. The author transcribed the dialogue and camera elements as well as editing choices from the videotape.

The following is presented as an introduction to the novels and the telefilm adaptations.

Go Ask Alice written anonymously is credited to Beatrice Sparks and was originally published by Prentice-Hall in 1971 and released in paperback in 1972 by Avon Books. Presumably based on an actual diary of a fifteen year old Alice, the author edited the material which chronicles in frank language the highs and lows of a drug addict climaxing in a suicidal or accidental death. The novel was acclaimed as the Media and Maxi Award for the "Most Useful Book, 1972" and appeared on the American Library Associations "Best Books for Young Adults, 1971."<sup>13</sup>

Regina U. Minudri, writing in The Young Adult and Intellectual Freedom, writes of Go Ask Alice:

Most people I know who are above the age of fifteen regard it as fiction. Most people under the age of twelve think it's the truth. The book has appeal, obvious appeal. It's short

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<sup>13</sup>Young Adult Services Division of the American Library Association, "Best Books for Young Adults, 1971, Top of the News 28 (April 1972): 311.

and right in there--it gets right home,  
right where a lot of young girls are.  
It's adventure, grown-up emotions, fear,  
curiosity, a desire to 'be with it.'<sup>14</sup>

The book has been translated into sixteen languages  
and is in its 47th printing.<sup>15</sup>

The telefilm, Go Ask Alice, was presented originally on ABC Wednesday January 24, 1973, at 8:30 p.m. and was adapted by Ellen M. Violet for Metromedia Productions. Director John Korty, also known for his feature length films, won Emmy Awards for The Autobiography of Miss Jane Pittman and Who Are the DeBolts? as well as the Director's Guild of America Award for the former. Andy Griffith, Jamie Smith-Jackson and William Shatner are included in the ninety-minute production.

Summer of My German Soldier was written by Bette Greene and published originally in 1973 by Dial Press and in 1974 by Bantam Books in a paperback edition. This work is the first in a trilogy of works concerning a young Jewish girl, Patty. The book under consideration centers around Patty and a German prisoner of war in a southern town during World War II. One reviewer wrote,

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<sup>14</sup>Regina U. Minudri, "Evaluating and Reviewing the Young Adult Novel," in The Young Adult and Intellectual Freedom, ed. Mary L. Woodworth (Milwaukee, WI: Library School, University of Wisconsin, 1977), p. 69.

<sup>15</sup>Alleen Pace Nilsen, "The House That Alice Built," School Library Journal, October 1977: 109.

"This is an exceptionally fine novel about a young girl whose mediocre parents don't like her precisely because she is an inconveniently exceptional human being."<sup>16</sup>

Green's novel won several awards including:

New York Times' "Outstanding Books of the Year, 1973;"

National Book Award Nominee, 1973; and the Society of Children's Book Writers' "Golden Kite Award, 1973."<sup>17</sup>

The work was also given the Child Study Association's "Children's Books of the Year, 1974" award.<sup>18</sup> Kenneth Donelson, an authority in the field of young adult literature, included the title in his paper "150 Adolescent Novels Worth Reading, 1972-1976" for the National Council of Teachers of English.<sup>19</sup>

Directed by Michael Tuchner, the telefilm adaptation of Summer of My German Soldier was produced for broadcast on October 30, 1978 on NBC. The script was adapted by Jane-Howard Hammerstein with some consultation from Bette Greene for Highgate Productions. Kristy McNichol, Bruce Davidson, Michael Constantine, and Barbara

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<sup>16</sup>Peter Sourian, review of Summer of My German Soldier, by Bette Greene, in New York Times Book Review, 4 November 1973, p. 29.

<sup>17</sup>Clare D. Kinsman, gen. ed., Contemporary Authors, vol. 53-56. (Detroit, MI: Gale Research, 1975), p. 247.

<sup>18</sup>"Bette Greene," Publicity brochure published by Dial Press, New York, unnumbered pages.

<sup>19</sup>Kenneth Donelson, "150 Adolescent Novels Worth Reading 1972-1976," paper presented at the National Council of Teachers of English, Chicago, November 1976.

Barrie are the featured actors. Hammerstein received an Emmy Award nomination while Esther Rolle won the Outstanding Supporting Actress in a Limited Series or Special Award for her role as "Ruth" in the adaptation. The telefilm was nominated as Outstanding Drama of the 1978-1979 season as well as the Humanitas Prize for television writing from the Human Family Institute.<sup>20</sup>

Are You in the House Alone? by Richard Peck was originally published in 1976 by Viking Press and released by Dell Publishing in paperback in 1977. The novel deals with the rape of a young, sexually experienced girl, who later endures physical, social, emotional, and psychological aftershock. She fails to receive any legal satisfaction in her case. Alix Nelson, reviewer for the New York Times praised Peck's work. "Mr. Peck ought to be congratulated for connecting with, and raising the consciousness of his target audience (fourteen and up) on a subject most people shun."<sup>21</sup>

The Book was cited by the School Library Journal as "Best Children's Books of 1976," and the American

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<sup>20</sup>"Three Win Humanitas Prize," New York Times, 10 July 1979, sec. III, p. 8.

<sup>21</sup>Alix Nelson, review of Are You in the House Alone?, by Richard Peck. New York Times Book Review, 14 November 1976, p. 29.

Library Association as "Best Books for Young Adults in 1976."<sup>22</sup> The work was also cited by Donelson as one of the "150 Adolescent Novels Worth Reading, 1972-1976."<sup>23</sup> The Mystery Writers of America presented the novel with the "Edgar Award for Best Juvenile Mystery" in 1976.<sup>24</sup>

The telefilm was directed by television veteran Walter Grauman who was associated with "Naked City," "Route 66," and "The Untouchables." The adaptation of Peck's novel was written by Judith Parker for broadcast on September 20, 1978 at 9:00 p.m. and produced by Charles Fries Productions. Blythe Danner, Tony Bill, and Kathleen Beller starred in the telefilm's major roles.

In 1984, all three titles were included in the "Best of the Best Books 1970-1983" list by the American Library Association Young Adult Services Division as works which teenagers were reading and enjoying in 1983.<sup>25</sup>

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<sup>22</sup>Nada Beth Gleck and Sarah L. Prakken, ed. The Bowker Annual of Library and Book Trade Information, 22nd ed. (New York: R. R. Bowker, 1977), p. 472.

<sup>23</sup>Donelson, "150 Adolescent Novels."

<sup>24</sup>Nada Beth Gleck and Filomena Simora, ed., The Bowker Annual of Library and Book Trade Information, 23rd ed., (New York: R. R. Bowker, 1978), p. 426.

<sup>25</sup>Young Adult Services Division of the American Library Association "Best of the Best Books, 1970-1983," (Chicago: American Library Association, 1984), pp. 1-7 passim.

In spite of the enormous number of young adult books currently in publication, these three novels are recognized by reviewers, critics, and authorities as notable books. The sample novels are acclaimed in their genre and remain consistently popular as reading for young adults.

### Limitations of the Study

This study is not intended to cover material outside the scope of the adapter's task and the changes they instituted in transferring the novel into a telefilm. To this extent, the study does not include the details of the production staff in terms of costume, acting, lighting, or soundtracks. It is concerned with discovering how Bette Greene's novel Summer of My German Soldier differs from Jane-Howard Hammerstein's adaptation in selected content aspects.

In noting the limitations of the study some values of the project also surface. The quantitative analysis provides statistical data as opposed to critical data of what Bluestone calls "precise nature of the mutation."<sup>26</sup> The nature of this type of data, however, does not allow one the ability to assess critical statements

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<sup>26</sup>George Bluestone, "Word to Image: The Problem of the Filmed Novel," Quarterly of Film, Radio and Television 56 (Winter 1956): 174.

as to the quality of the novel being improved or depreciated in the adaptation.

Three telefilms is too small a sample to generally predict changes occurring in this format. Although the variety of the novels chosen as a period piece (Summer of My German Soldier), a personal diary (Go Ask Alice) and a social problem novel (Are You in the House Alone?) provide interesting special problems of adaptation.

The categorization of each part of the novel and telefilm must be recognized as arbitrary assignment. Occasionally this practice resulted in the oversimplification or combination of elements being placed in a category. Description is one content element which crosses a variety of boundaries and is difficult to categorize in the telefilm. The television camera shot includes description with each shot whereas the novel must stop the flow of action to some degree and detail the circumstances and environment.

Specific problems which occurred in preparing the general outline of the novels' content in the Tables of Content Correspondence is included in Chapter Four.

In developing the quantitative nature of the specific category, material concerning motivations of character and development of plot were eliminated as not germane to the study.



### Significance of the Study

Perhaps the most critical factor in the present study is the choice to examine the young adult novel as the source of the adaptation material. These works provide inspiration, entertainment and information to developing young minds. They were chosen by producers however, as material for adaptation for their potential to attract viewers and sponsors. Because of this conflict in intent it becomes important to determine to what extent the novel is altered as those viewing it may see a program which has little resemblance to the original. The television program has the potential to expose large numbers of people to this genre who may never know of it otherwise.

American playwright Arthur Miller speaking on adaptations realized the importance of this concept:

The vast majority of viewers has not read or seen these works in their original forms. Therefore, television must face the fact that it is really presenting not adaptations of them but in reality, the works themselves--so far as the public knows.<sup>27</sup>

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<sup>27</sup>Arthur Miller, "Letters to Radio-Television Editors," New York Times, 29 November 1959, sec. 2, p. X13. Cited by Betty Ann Palmer Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs," (Ph.D. dissertation, University of Michigan, 1967), p. 3.

The viewing audience in one night may very well exceed the reading audience or the material in the number of viewers seeing a telefilm in one evening is likely to exceed the number of readers of the same material in five years. The study is valuable as it can indicate the extent of change occurring in the telefilm and increase the educator for such future alterations for classroom use.

The visual literacy of the viewer when aware of the very basic extent of the changes may be increased and perhaps a better understanding of both mediums is possible. The reader and viewer are being forced together through the ties of publication and the television and publishing are linked through inter-promotional occurrences. George Gerbner, dean of the Annenberg School of Communication at the University of Pennsylvania writes that "television is the biggest seller of reading material in the U.S. today."<sup>28</sup> Publishing houses are linking with studios to prepare prime time dramas based on books about youth. Since television and publishing affect the viewer by direct influence it is important to understand every aspect of programming material.

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<sup>28</sup>Marvin Stone, "Movies and TV--Good or Bad?" U.S. News and World Report, 31 October 1983, p. 92.

This study hopes to gain a clearer understanding of the adapter's task as they manipulate material intended for a specific audience to a larger mass audience. Is television the defiler of material? or the promoter of literature which may ever reach large public exposure in any other way?

## CHAPTER II

### TELEVISION FILMS

It's not exactly a TV show; yet, some will argue, not quite a motion picture either. It is in fact, something in between - a controversial hybrid that, along with several similar ventures, could have a sharp impact on the nation's viewing habits.<sup>1</sup>

In a review of Dragnet 1966, the above quote predicted a change in television's programming for the next fifteen years, the made-for-television movie. In order to appreciate the adaptation of novels to this format, it is necessary to fully understand the inter-link of television and movie house features, also known as theatricals. This chapter will trace the telefeature origins as new programming material and the nature of the genre.

#### Decline of the Feature

A repeated argument during the early days of television stated that "the box" would virtually eliminate the feature film. Indeed some movie moguls in the 1950s were so concerned over television's success that they

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<sup>1</sup>"TV and Movies: A Trial Marriage," TV Guide, 11 June 1966, p. 9.

actually forbade their stars to appear on the air or studio executives to have a set in their office.<sup>2</sup> Obviously, nearly forty years after television became commonplace in the homes of nearly everyone, the prediction has not come to pass. Some compromise has taken place between the two entertainment fields. Film historian Gerald Mast wrote, "At first Hollywood laughed at the silly toys; by the late 1940s Hollywood had begun to fight; less than ten years later it had surrendered."<sup>3</sup> Television and features have had a tenuous and incestuous relationship at times with television buying theatricals to air, theatricals spawning series, and some small screen productions appearing in local movie houses.

Telefilms must be studied as a programming idea created in 1964 to cope with the dwindling supply of feature films. The function of the television movies was to fill the vacuum left open by the limited production of an entire type of motion picture. At its pre-television peak, Hollywood made six hundred features annually and showed them to 80-90,000,000 per week. Television, ticket prices, and the U.S. vs. Paramount antitrust court decision

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<sup>2</sup>Cobbett Steinberg, TV Facts, (New York: Facts on File, 1980), p. 178.

<sup>3</sup>Gerald Mast, A Short History of the Movies, (Indianapolis, IN: Bobbs-Merrill Company, Inc. 1976), p. 316.

in 1948 resulted in weekly audiences of 30,000,000 attending fewer than one hundred and fifty products per year.<sup>4</sup>

Television allowed viewers to remain in the comfort of their homes with multiple viewing options. Early television, however, had some inherent problems in its youth. "Television, the child of three parents--theater, film and radio - found it hard to establish its own identity."<sup>5</sup>

Perhaps this is most clearly seen in the productions during what has become known as "The Golden Age" of television. Premiering with the Kraft Television Theatre (NBC) in 1947 the decade produced some of the finest television drama in broadcast history. Talented writers such as Paddy Chayefsky, Tad Mosel, William Gibson, and Rod Serling created works for the G. E. Theater (CBS), U.S. Steel Hour (ABC), and the Philco Playhouse (NBC) with emerging actors including Rod Steiger, Paul Newman, Eva Marie Saint, and Jack Klugman. Furthermore, these character studies and social dramas were directed by Sidney Lumet, Arthur Penn, and others who would later work in theatricals. By the time the Golden Age ended in 1957 with the cancellation of "Playhouse 90" titles such as

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<sup>4</sup>Charles Champlin, "SR's Annual Film Survey: The American Motion Picture: Can TV Save the Films?," Saturday Review, 24 December 1966, p. 11.

<sup>5</sup>Edward Stasheff et al., The Television Program: It's Direction and Program, 5th ed. (New York: Hill and Wang, 1976), p. 3.

Twelve Angry Men (1954), Visit to a Small Planet (195), and Days of Wine and Roses (1958) had been seen by thousands. A mixture of almost theater and almost feature, these productions seemed to culminate in the 1953 Goodyear Television Playhouse (NBC) broadcast of Chayefsky's Marty whose director, Delbert Mann, would transfer it two years later to the big screen.

As television began to grow in the mid and late 1950s its needs expanded also. After supplying most of its own material for approximately twenty years, the networks began to look for new sources to fill demanding evenings of air time. Analysis revealed movie houses had been getting precisely the audience television and its advertisers were most eager to reach: young people between the ages of eighteen and thirty-four.<sup>6</sup> New agreements with the major studios obtained a variety of older features which caused one writer to comment:

. . .there had been movies on television prior to 1961, but the films shown on TV during the late 1940s and throughout the 1950s were seldom recent releases or big hits. The major studios simply were not willing to sell their best products to the small screen, so that in its infancy TV had to depend upon independent producers and small studios.

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<sup>6</sup>Steinberg, TV Facts, p. 179.

<sup>7</sup>Ibid., p. 178.

Studios began to release features under an eighteen month clearance factor for television booking to assure the studios had reaped full profits before letting the material out of the vaults. In 1955 ABC obtained a package of a hundred films from British filmmaker J. Arthur Rank for afternoon scheduling. RKO Pictures sold more than seven hundred of its films to C & C Super Corporation which in turn leased them to the networks.<sup>8</sup> Each of these films had theatrical premieres prior to 1948; Hollywood had no intention of providing television with its recent material. In addition to major suppliers, television had begun to depend on independent producers and smaller studios. This trend of using theatricals as programming continued through 1955 when a Broadcasting survey found that almost fifty percent of television broadcast time was slotted as movies.<sup>9</sup>

Foreshadowing the video taperecording disputes of the 1980s, fees from the movies sold to television caused major union contract disputes in Hollywood. Regardless of the legalities, NBC negotiated in 1960 with Twentieth Century-Fox for broadcast rights to thirty releases produced between 1951 and 1955 for the 1961 and

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<sup>8</sup>Ibid., p. 178.

<sup>9</sup>Craig T. Norback et al., TV Guide Almanac, (New York: Ballantine Books, 1980), p. 387.



1962 season.<sup>10</sup> This material created NBC's "Saturday Night at the Movies," the first movie series composed of features released by major studios after 1948. The new format was ushered in on September 23, 1961 with the small screen debut of How to Marry a Millionaire, a film reflecting current Hollywood trends with superstars Marilyn Monroe, Betty Grable, and Lauren Bacall shot in Cinema-scope.

Income from these showings assured continuation of the studio's ulterior motive by producing mammoth features to lure the potential viewer from the armchair to the theater seat. Expensive techniques such as 3-D, Panavision, Vista Vision, Cinemascope and Cinerama were used on massive productions including West Side Story (1961), How the West Was Won (1963), and My Fair Lady (1964). Critic Rex Reed later wrote of the gimmicks that had reached absurd proportions:

Until Hollywood makes more movies that reflect the crucible of human experience, I'm going to have more fun watching real people twenty-one inches high than I would if I were to watch ten feet tall zombies in Cinemascope and stereophonic sound.<sup>11</sup>

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<sup>10</sup>Steinberg, TV Facts, p. 178.

<sup>11</sup>Rex Reed, "Movies," Vogue, 18 January 1979, p. 18.

Color eventually remained the only viable of the theatrical techniques which was transferred to television.

By 1966 each network held claim to one or two evenings for motion pictures following the success of NBC's initial movie night. The scramble of networks over the next four years to claim air time resulted with every evening having a feature spot by 1968.<sup>12</sup> The result was the weaken of several of the series shown opposite them. Scheduling became a nearly impossible task as even inferior Hollywood product eliminated the competitor.

The coexistence with television using studio products continued even as demand began to exceed supply. Major studios vault's supply of films started to deplete causing some concern:

...the fact that there is a movie every night in network primetime, plus early shows, matinees Saturday and Sunday, the independent stations with film as their prime programming effort makes it obvious that past motion picture libraries are near exhaustion and current product cannot come anywhere near filling the demand.<sup>13</sup>

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<sup>12</sup>NBC in 1968 dominated the use of films, which had been originally released in movie houses, with four evenings of films.

<sup>13</sup>"Let's Make a Movie," Television Age, 19 May 1969, p. 33.

As the theatricals began to repeat themselves, they lost partial appeal as a marketable product.

Three factors contributed to the reduction of theatricals on television. First, Hollywood was producing costly material; secondly, many features were unsuitable for mass entertainment broadcasts; and thirdly, advertisers were less willing to back theatricals. As explained below, these causes when combined, forced the networks to create programming alternatives.

Box office drops and rising costs to finish a motion picture added up to little profits for the studios. Perhaps the most famous loss was Twentieth Century-Fox's Cleopatra. Shot over four years, the film cost 40 million and by 1968 had earned back only 26 million.<sup>14</sup> Other expensive spectacles such as Ben Hur (1959) and Sound of Music (1965) did not deplete studio finances as badly. One film executive described the logic which nearly led the industry to bankruptcy: "Anything below \$10 million is considered a B-movie. We can no longer afford to make B-movies. All of the B's are on tv. When audiences go to the movie theaters, they expect a big deal."<sup>15</sup> A

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<sup>14</sup>Liz-Anne Bawden, ed., The Oxford Companion to Film (New York: Oxford University Press, 1976), p. 144.

<sup>15</sup>Reed, "Movies," p. 18.

smaller quantity from Hollywood's factory system began to slow production down resulting in a reduced amount of product.

Secondly, large screen productions were facing increased censorship concerning suitability of subject material for television. Many films then in vogue were of a sophistication that, uncensored, made them unplayable for the immediate standards of television. These include such titles as Who's Afraid of Virginia Woolf? (1966), Bonnie and Clyde (1967), and The Boston Strangler (1968). It was determined that perhaps ten to twenty percent of the films submitted to television in studio packages presented broadcast problems.<sup>16</sup>

Thirdly, times and attitudes had changed over the last decade leading back to the mid 50s. Sponsors for commercial television had become aware of target audiences. The current theatrical audience of 1968 was largely males ages seventeen to nineteen whereas television advertisers wanted to attract females between the ages of eighteen to thirty-four, the largest group of consumers.<sup>17</sup> Therefore, the theatricals were not as

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<sup>16</sup>"Network Movies: Bottom of the Barrel?" Television Age, 12 September 1966, p. 83.

<sup>17</sup>Les Brown, New York Times Encyclopedia of Television, (New York: New York Times, 1977), p. 283.

profitable an attraction to advertisers as they once had been on television.

Replacing some of the afternoon feature were ninety minute talk shows hosted by entertainment performers such as Merv Griffin and Mike Douglas. Group W, a Westinghouse industry produced shows which aired in 1965 and remained a constant program for over a decade. A second alternative were foreign films which had been dubbed with English. These proved to be a poor investment by some syndicators and did better at newly established art houses. Networks with an overexposure of theatricals and studios with diminished supply of acceptable films had created a losing situation.

#### Creating Telefilms

Ironically, the two enemies, cinema and television, combated the problem of product demand together. In 1964 NBC joined with Universal for the production of two hour films at costs from \$300,000 to one million dollars each. Moreover, these were to be shot in color, a technique nearly heretofore exclusive to theatricals, and were to feature recognizable stars. These made-for-television movies resulted in the NBC "World Premiere" series produced during the 1963-64 season.

The studio misfired on the first undertaking seeming to forget where the new product would be viewed. The Killers with Lee Marvin, Angie Dickinson and Ronald Reagan was considered too violent for television. Based on a violent adaptation of Ernest Hemingway's short story and directed by Don Siegel, the telefilm went over budget and was released as a theatrical.<sup>18</sup> Another effort, The Plainsman, apparently ended up costing substantially more than its backers had anticipated, approximately \$1,200,000, and also became a feature film.

The Killers and The Plainsman represented, in a backward way, the goals of the telefilm not in content, but in marketing. Television movies were not only expected to replace the features, they had several other purposes. This format was conceived as a "bridge picture" or one that would serve the producers in the home and in the theater.<sup>19</sup> Once the film had its United States premiere on network television, mixed among the theatricals to give them credibility, they would then be sold abroad for exhibition in Asian, European, and South

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<sup>18</sup>The film, Reagan's last, received some notoriety because of his cruel underworld character.

<sup>19</sup>"NBC as a \$44,000,000 Movie House: MGM, WB First on TV-Then-Theaters?," Variety, 17 February 1965, p. 1.

American movie houses. These same films could then be re-released in America after a certain lapse of time. The production companies using additional big screen revenues could increase budgets over the average \$150,000 per television hour or \$300,000 per picture to attract bigger stars and better material.<sup>20</sup>

Finally, the telefilm evolved with a double purpose --as a testing ground for potential pilot shows. The made-for-television movie pilots were economically producent for networks. "The Waltons," "Colombo," "Kojack," and "Ironsides" were a few series that began as telefilms. These special films could fill in gaps left by mid-season cancellations and serve as training ground of unseasoned talent. Networks in later years found it much easier to syndicate the telefilm, whether pilot or not, rather than to syndicate a dropped series with a single season of episodes.

Universal Pictures began a resurgence exemplified by building a complex of some thirty sound stages while other studios were desperate for any profitable film activity. The NBC-Universal link produced the first official made-for-television movie entitled See How They Run which aired on September 7, 1964. The film was a

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<sup>20</sup>Ibid.

chase drama involving three young people and the syndicate killers who murdered their father. The combination of mystery, crime, and action would become the standard subject for the television movie format. Adapted by Michael Blankfort from his novel, The Widow Makers the film starred John Forsythe, Jane Wyatt, and Senta Berger who were all familiar to television audiences. The second film, also action oriented, The Hanged Man, was the second effort by Don Siegel and aired November 18, 1964. That same year, Tony Franciosa and Jill St. John starred in the ninety minute Fame is the Name of the Game which later evolved into the series "Name of the Game" thus beginning the practice of combining pilots and telefilms into one neat, cost-cutting package.

ABC began to dabble in the telefilm when it contracted for three from MGM. Later, from 1969-1975, ABC would become successful with the "Movie of the Week." The original timeslot for the series was intended to overlap one of the theatricals of the competing network. The format eventually expanded from the scheduled one night to two carrying a mixture of originals and repeat features. ABC's success was due in part to the network using smaller production companies costing less than half the price NBC was paying Universal.



Aaron Spelling was one of the main providers for ABC recreating the early studio years with "assembly line methods. . .with stars making fast appearances in super-ficially glossy vehicles tailored to a specific time requirement."<sup>21</sup> Other independent production companies, Lorimar, Metromedia, and Charles Fries, soon expanded to become major suppliers of telefilms and series.

CBS was the last to join the telefilm venture. The network formed its own in-house production company, Cinema Center 100 in 1969. More cautious than the sister networks, CBS managed to avoid numerous legal problems by controlling the manufacture, broadcast, syndication, and foreign sales of its product.

All three network-studio products were found to cost less than leasing older features and drew respectable ratings against established sitcoms and dramas. One of television's most successful writer-producer teams, Williams Link and Richard Levinson, described the early excitement with the new format:

There began more and more departures,  
more risks taken as talented people,  
liberated from the constraints of  
series television began to sense the  
possibilities of the form. An occasional  
work of quality managed to slip through

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<sup>21</sup>Leslie Halliwell, Filmgoer's Companion, 4th ed. (New York: Hill and Wang, 1974), p. 742.

at the end of any given season there were at least a handful of individual motion pictures that required no apologies.<sup>22</sup>

By the end of the 1966-67 season eight world premiere movies averaged a forty audience share.<sup>23</sup>

Some argued that the television movies would be a big disappointment and that time normally available to "true motion pictures" would be eliminated. Although several nights of features were replaced, this was an exaggeration. Networks continued to purchase motion pictures for their star quality since many of the top performers refused to work in the new format.

In 1966 the cost of movies available to television was tremendous. CBS paid a million dollars for the right to telecast The Music Man while ABC was charged double that figure for The Bridge on the River Kwai.<sup>24</sup> By 1968, telefilms were intermixed with third movie runs such as Exodus, Birdman of Alcatraz, Kid Galahad, Miracle Worker, The Misfits, and Some Like it Hot. Fourth run films

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<sup>22</sup>Richard Levinson and William Link, Stay Tuned: An Inside Look at the Making of Prime-Time Television. (New York: St. Martin's Press, 1981), p. 4.

<sup>23</sup>Sally Bedell, Up the Tube: Prime-Time TV and the Silverman Years, (New York: Viking Press, 1981), p. 158.

<sup>24</sup>"TV and Movies," p. 9.

White Christmas and the Wizard of Oz were considered annual institutions. Ratings began to fall that same year as numerous secondary titles were being repeated and big titles of recent films were saved until after the presidential elections.

During the late sixties a cinematic change was moving away from Hollywood epics to a more sophisticated and intense film. Much of the new film type had sex and violence as essential ingredients added to adult themes and messages such as Arthur Penn's Bonnie and Clyde (1968). James Wall writing of the new American films viewed at the New York Film Festival commented:

The new film is not made to be interrupted every thirteen minutes with inane references to toothpaste and automobiles. The earlier plot oriented films could take these interruptions, since what mattered was the story, not the mood created or the timing of the work. The rising cinematic generation oriented to film as an important art form, will reject the brutalization of a complete work just as a civilized man today would object to Beethoven's Fifth being presented with indiscriminate insertions of commercials.<sup>25</sup>

Numerous films suffered from the necessary commercial spots which seem to come at crucial moments with little sensitivity for the material. Director George Stevens,

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<sup>25</sup>James M. Wall, "Doomed: TV 'Nights at the Movies'," Christian Century 85 (13 November 1968); 1435.

after watching Stalag 17 with forty commercials, filed a two million lawsuit against NBC to prevent "mutilation" of his A Place in the Sun.<sup>26</sup> Commercials, subject matter, and costs continued to reduce the theatricals effectiveness.

The downslide of the features on television seem to culminate in 1969 when none of the network movie series placed in the Nielsen top 25 and first runs generally were not as successful as features of two and three exposures.<sup>27</sup> Committed to the production of their own titles, networks began to focus on the development of the genre.

#### Developing the Concept

Marketing analysis determined that subject matter had to be very promotable. NBC's World Premiere Movies were cleverly promoted as a "first look at newly minted pictures made-for-television."<sup>28</sup> Viewers could feel like first nighters at a premiere. Barry Diller, programming for ABC capsulized the network's philosophy about subject matter: "We had to have a storyline that could sound

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<sup>26</sup>"Reel Attraction," Newsweek, 15 November 1965, p. 116.

<sup>27</sup>"See Downslide in TV Pic Prices, with Push from Tight Bank Money," Variety, 2 July 1969, p. 38.

<sup>28</sup>Levinson and Link, Stay Tuned, p. 3.

appealing in three lines in TV Guide each week."<sup>29</sup> There ensued a multitude of films falling into general categories similar to the material of Hollywood's glorious studio years: action, biographies, and situation films.

Realizing that many distractions exist in the home, producers felt that the action film was perhaps best suited to the telefeature as it generally used a brief storyline. Home interferences tended to conflict with complex themes as opposed to the movie house which afforded greater chance for concentration. In addition, action films such as westerns, mystery, spy, horror and police, tend to "date" less than social issues. As for comedies Diller theorised:

We've also learned that we shouldn't do too many comedies--not because some don't get the ratings but because they usually don't work. Maybe comedy writers are too used to doing 30 minute series and can't sustain 74 minutes.<sup>30</sup>

Action is often synonomous with sex and violence and such was true for the television movies.

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<sup>29</sup>Bob Knight, "ABC in Clover with 'Movie of the Week;' and They Said It Couldn't be Done," Variety, (4 February 1970), p. 36.

<sup>30</sup>Dick Adler and Joseph Finnigan, "The Year America Stayed Home for the Movies," TV Guide, 20 May 1972, p. 8.

General violence in films like The Challenge in 1970 where two men battle to the death on an island was promoted by hyped commercials promising blood and death blows. The other genres, horror (Fear No Evil 1969, Daughter of the Mind 1969, and Rituals of Evil 1970), western (Young Country 1970 and Yuma 1971), and mystery-cop-spy (The Movie Murderer 1970, The Other Man 1970, and A Tattered Web 1971) also provided enticing commercial spots and attracted large audiences.

After continual violence had numbed audiences, sex was the next vehicle to increase ratings. Audiences were usually titillated with suggestive advertising in newspapers and television spots. Sex, however, had to be carefully manipulated on the small screen since the directors, writers, and producers did not share the freedom feature films enjoyed. Rape, love triangles, extra-marital affairs, and wife swapping provided good actions for films such as Night Slaves (1970), Call Her Mom (1972), and Playmates (1972).

The biographical film became the basis for the later docu-dramas concerning world situations. Biographical films generally focused on historical figures such as Amelia Earhart (1976) and The Great Man's Whiskers

(1979), a rendering of Lincoln. Biblical figures, politicians, and adventures were a general staple of the telefilms. This genre of telefilm became a basis for documentary dramas in later years.

The third category, situation films, are pieces which have unusual groups and assortments of people mixed in unusual surroundings. Douglas Brode, in his article for Television Quarterly, uses the term "threat films" for these contrived situations.<sup>31</sup> His list includes threat films wherein a group of people are terrorized: Seven in Darkness (blind survivors in a mountain plane crash), Weekend in Terror (three kidnapped nuns), and Five Desperate Women (who are trapped on an island with a lunatic). Two others in this dubious category are Cry in the Wilderness (a man bitten by a rabid skunk and chained in a barn to protect his family finds out a flood is coming) and Killdozer (a bulldozer, controlled by alien beings or evil spirits terrorizes people). In fairness, these absurd plots are few and far between with the other telefilms based on situations remaining similar to the television staple, the comedy sitcom.

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<sup>31</sup>Douglas Brode, "The Made-for-TV Movie: Emergence as an Art Form," Television Quarterly 18 (Fall 1981): 65.

Another category could be labeled "mini-features" as these television movies simply duplicated current theatrical offerings. Network executive, Fred Allen, commented that "imitation is the sincerest form of television."<sup>32</sup> Capitalizing on the ideas of others, Airport (1970) became San Francisco International, Magnum Force (1973) became Death Squad, and Billy Jack (1972) became Nakida. In the mid-70s this practice would be followed by introducing a telefilm from a theatrical to eventually become a series: "M\*A\*S\*H," "Fame," and "Paper Chase."

Subject material along with studio contracts and budgets kept major stars from working in television. One early exception was Henry Fonda who, in the tradition of High Noon, starred in a very similar Western Stranger on the Run. His appearance marked the first time a major movie star "deigned to appear on the telefilm."<sup>33</sup>

Directors of the television movie worked with the format as it provided the prestige associated with massive audiences more so than some contemporary feature releases.

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<sup>32</sup>Bedell, Up the Tube, p. 81.

<sup>33</sup>Brode, "The Made-for-TV Movie," p. 62.



Such filmmakers as Paul Bogart, Boris Sagel, John Korty, Tom Griesm Daniel Peterie, Paul Wenko, and Sam O'Steen are better known for their made-for-tv films than for their theatrical experiences.<sup>34</sup>

New directors were less risk for producers since telefilms generally cost much less and did not carry nearly the same risk of committing to a series.

The new directors were given material that reflected the trends of the intense, personal features being produced. Universal and NBC began to concentrate less on the original telefilms subject of mystery, suspense, and melodrama to films reflecting contemporary situations. Similarly, Diller of ABC said:

We're not out to make epics. "Movie of the Week" was conceived as a commercial proposition to supply a programming need for the network. Properly handled films made-for-television can eventually deal with more contemporary subject material than we've been inclined to tackle up to now.<sup>35</sup>

Quick production techniques enabled television movies to be trendier than motion pictures and to mirror social changes. The ninety minute or two hour format allowed

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<sup>34</sup>James Monaco, American Film Now, (New York: New American Library, 1979), p. 85.

<sup>35</sup>Knight, "ABC in Clover," p. 36.

for material to be more fully developed than was possible in series.

In 1971 a former theatrical director, Buzz Kulik, directed a "breakthrough" film which elevated the telefilm to a new status. Brian's Song, starring Billy Dee Williams and James Caan, was a new type of telefilm with quality detail and adaptation from Gale Sayer's autobiography, I Am Third. The film scored the greatest ever viewing audience in telefilms and was released theatrically here and abroad.<sup>36</sup>

A second film in 1971 provided training for a young film school graduate who would later achieve enormous success with his feature films Close Encounters of the Third Kind and E.T.. Steven Spielberg directed Duel, a tight suspense film running seventy-five minutes in which salesman Dennis Weaver traveling alone is menaced by a persistent eighteen wheeler whose driver is never seen. The simple concept combined with skillful editing by Frank Morriss was also released theatrically though some felt it was best suited to the small screen.

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<sup>36</sup>Christopher Wicking and Tise Vahimagi, The American Vein: Directors and Directions in Television, (New York: E. P. Dutton, 1979), p. xxi.

A third film of importance was released in 1972 as networks were beginning to take greater gambles on more daring and controversial issues. That Certain Summer produced for ABC concerned the realization by a fourteen year old boy that his divorced father is a homosexual. Starring Hal Holbrook and Martin Sheen, the film received a considerable amount of promotion and made possible other films on social topics.

These three films reflected Herbert Schlosser's, then president of NBC-TV, view "I believe that the finest drama that television will produce in the next decade will be the movie-for-television feature."<sup>37</sup> Certainly much of the drama on television was in the form of the telefilm, however the good was often overshadowed by the bad. Some films while drawing large audiences attracted disastrous results.

Born Innocent in 1974 triggered the congressional concern that instituted the industry's adoption of the "family viewing time" a year later. Starring Linda Blair as a fourteen year old who is raped with a broomhandle by cruel girls, the film resulted in a lawsuit against NBC by parents of a girl attacked in a similar fashion. The film was later recut with the rape scene deleted and shown again on network television.

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<sup>37</sup>"Made-for-TV Movie is Big Future Drama," Advertising Age, 24 September 1973, p. 29.

By 1973 some established stars, no longer box office draws with the newer generation of theater goers, turned to the telefilms as better properties and budgets became available. Major Hollywood stars such as Katherine Hepburn in The Corn is Green and Bette Davis in Strangers were joined by stage actors John Gielgud in Probe and Lawrence Olivier in Love Among the Ruins.

It is appropriate to mention the programming on Public Television which also used major actors in their telefilms. Using a different format on an adaptation appearing over several nights, PBS introduced Masterpiece Theater in 1969 including I, Claudius and Lillie. Exceptional in quality and detail two other series were created. The "American Short Story" in 1977 portrayed the stories of Hemingway, Fitzgerald and others in a single hour viewing. Great Performances, which carried all the arts, presented Brideshead Revisited in 1983 over eleven nights and seem to perfect the multi-night format.

Feature films continued, as they still do, to be a part of network programming. In 1974, NBC paid a record ten million for broadcasting rights to The Godfather hoping to make the money back by charging an unprecedented \$225,000 per minute for advertising.<sup>38</sup> This was a unique case and theatricals still posed little threat to the

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<sup>38</sup>Norback, TV Guide Almanac, p. 399.

telefilm in ratings. Benjamin Stein in his article, "Hooked on Television Movies" wrote "Using the narrowest possible definition of a 'movie made for television', at least four times as many Americans watch movies made for television each week as view movies playing in local theaters."<sup>39</sup> Released in 1974, a film which drew considerable attention was The Autobiography of Miss Jane Pittman. The film which projected actress Cicely Tyson into national fame won nine Emmy Awards and was one of a few films dealing with Blacks.

Each of the three major networks had their own philosophies toward the production and broadcast of telefilms which, ten years after their inception became a staple of Hollywood's income. NBC continued broadcasting films while NBC's chief programmer Lawrence White began looking for other concepts which would have subject matter to draw attention to the film with moderate controversy.<sup>40</sup> Such a film was A Case of Rape in 1971 that combined drama and fact on a sensitive subject. Fred Silverman, acting as program executive of CBS, felt the format had lost some of its novelty and the market was glutted.<sup>41</sup> He

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<sup>39</sup> Benjamin Stein, "Hooked on Television Movies," Saturday Evening Post, May 1974, p. 30.

<sup>40</sup> Bedell, Up the Tube, p. 161.

<sup>41</sup> Ibid.

moved away from using them on a weekly basis to utilizing them in moderation. Diller of ABC had a more aggressive, yet pragmatic attitude, "Our philosophy is not to believe for a minute that we have it made in attracting audience loyalty every week. We make films for mass audience and not for a certain audience."<sup>42</sup>

### Coming of Age

New formats began to find shape in the 1975-1976 season with special emphasis on adaptation from novels. Taking inspiration from the success of PBS' short term television series of published literary works such as "Civilization" and The Forsythe Saga, networks released QB VIII and The Blue Knight in 1973. These telefilms differed from any of their predecessors as they were serialized and broadcast over several evenings. Thus the mini-series was created.

ABC premiered a new series, "ABC Novels for Television," with the broadcast of Irwin Shaw's bestseller Rich Man, Poor Man. NBC, the following year, followed suit with "Best Sellers" the cover title for mini-series such as Taylor Caldwell's Captains and the Kings, and Anton Myer's Once An Eagle. CBS came to the mini-series

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<sup>42</sup>"More than Ever, Movies-Made-for-TV," Broadcasting, 7 August 1972, p. 24.

last with Irving Wallace's The Word and Tom Thompson's Blood and Money.

All of this culminated, however, again with ABC leading the way in 1977 when the network broadcast Alex Hailey's Roots. Aired over eight nights and surpassing any previous prime time telecast Roots was viewed in part by 130 million with the final episode rating of 51.5 and 71 share.<sup>43</sup> Brandon Stoddard, the vice president for ABC Entertainment, explained the success of Roots: "We'd try to make each segment an entity in itself so that if the viewer missed one night he wouldn't get hopelessly lost."<sup>44</sup> NBC created a unique mini series when in 1977 material from The Godfather and The Godfather Part II was combined. Francis Ford Coppola directed and reconstructed it for a single drama presented in a nine hour, four night serialized version.

The year after Roots, 1978-1979, there were more network television films aired than theatrical features. A 1979 ABC study revealed that the telefilms had risen from 32% to 57% of the total films on television between 1975-76 and 1978-79 seasons. Feature films, by comparison

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<sup>43</sup>Bedell, Up the Tube, p. 157.

<sup>44</sup>"Golden Age of Movies-Made-for-TV," Broadcasting, 27 January 1975, p. 21.

had decreased from 68% to 43%.<sup>45</sup> This was due partially to fewer suitable-for-television features being filmed. Judith Crist in TV Guide commented, "It's noteworthy that fewer than 200 "respectable features"--i.e., nonexploitation and nonpornographic--were released to the theaters."<sup>46</sup>

Part of the success of the telefilm was based on the rise of the documentary-drama, or docu-drama, as a mainstay. The fact-based dramas were founded on contemporary issues and past history. Some docu-drama created an uneasiness among journalists and historians for the distortions of history and truth in the name of literary license. Closely related to the biographical films, the docu-drama tended to have actors impersonate famous figures in specific settings. Such films include Houston, We've Got a Problem (the Apollo 13 space mission), Execution of Private Slovik, and Raid at Entebbe.

Douglas Brode, an authority on the telefilm, noted that the docu-drama has a potential that is seldom developed by networks and production companies. In 1969, The Whole World is Watching covered the Kent State University shootings which was also the subject of the 1980 telefilm Kent State. The 1980 movie settled for an approach that said little more than the 1969 movie, being

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<sup>45</sup>Steinberg, TV Facts, p. 179.

<sup>46</sup>Judith Crist, "The Ten Best TV Movies of 1980," TV Guide, (10 January 1981), p. 12.



very cautious not to give favor to either side of the issue.<sup>47</sup>

Unfortunately, the success of these docu-dramas spawned a large number of what was come to be known as "disease of the week sudsers."<sup>48</sup> These films focused on various crippling diseases as well as the courage and triumph of the victim. They became especially popular during the early seventies with titles such as To all My Friends on Shore (sickle-cell anemia). The Morning After (alcoholism), and Things in Their Season (leukemia). The films became very repetitive and did not decrease until 1980 with the The Shadow Box, an adaptation from the Broadway play concerning cancer patients.<sup>49</sup>

Perhaps the night of February 11, 1979 is most famous throughout the trade in telefilm history. Coming at the beginning of the sweeps period, CBS programmed Gone with the Wind to which it had twenty year leasing rights, against NBC's One Flew Over the Cuckoo's Nest. ABC gambled with the docu-drama directed by John Carpenter, Elvis starring Kurt Russell. The biggest upset in sweeps history occurred when the telefilm won the evening. According to one writer, "On that night made-for-television-

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<sup>47</sup> Brode, "The Made-for-TV Movie," p. 63.

<sup>48</sup> Crist, "The Ten Best," p. 12.

<sup>49</sup> Ibid.

movies officially came of age."<sup>50</sup>

The 1983 season was highlighted by one telefeature which was ushered in with considerable controversy and followed by much discussion. ABC in November aired a three hour forecast of nuclear disaster, The Day After.

In November, ABC triggered World War III, unleashing a nuclear holocaust in "The Day After." The program provoked demonstrations on both sides of the disarmament issue and created enough attention to attract 46% of the nation's TV homes, ranking second in the TV-movie category behind the premiere broadcast of Gone With the Wind.<sup>51</sup>

This telefilm proved the enormous potential of the television force.

In the early 1980s, network television began to face a threat similar to the one faced by the motion picture industry in the mid 1950s. Cable television and home video recorders were drawing audiences away from the three conventional networks and toward untraditional viewing. Television began to return to features as ammunition against the pay television, but often lost out to Home Box Office, Showtime, The Movie Channel, and

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<sup>50</sup>Albert Auster, "Made-for-Television Movies Grow Up," In These Times, (17-23 October 1979), p. 15.

<sup>51</sup>Fred Rothenberg, "Made-for-TV Wars Were all the Rage," Charlotte Observer, 11 December 1983, "TV Week" section, p. 2.

Cinemax also desperate for material to fill their twenty-four hour programming schedule.

Cable had learned something from its predecessors and produced some of its own telefilms. Home Box Office "Premiere Films" incorporated big name stars joined together often for the first time. Carol Burnett and Elizabeth Taylor teamed together for Between Friends and James Stewart and Bette Davis had their first partnership in Right of Way. The latter film's subject, the elderly, had been seldom developed in network telefeatures. All the Rivers Run represented the first HBO mini-series with the corporation even handling book sales.

#### Nature of Telefilms

The nature of the telefilm had developed into a true hybrid of television and theatricals. The new format one writer labeled the "infrastructure of American cinema" used theatrical techniques of filming.<sup>52</sup> Cinematic methods such as pans, zooms, deep focus, and dissolves were all incorporated to the made-for-television movie. Although the theatrical and the telefilm shared basic techniques, there were four areas where they differed in nature: intimacy, subject characteristics, time considerations, and publicity.

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<sup>52</sup>Tom Allen, "The 1981 Book Revue: TV Movies," Film Comment, 18 (January-February 1982), p. 66.

Television in its most traditional and popular format is basically small in size. Its presence in the living rooms of society creates an influential intimacy as the medium becomes part of the home. The intimate nature is based partially on physical limitations of the medium. There is a limited use of contrasts in lighting which restricts detail and focus. The foreground becomes the most essential area of the screen. Television's lack of practical depth of field forces a decreased number of characters to be viewed effectively.

Smallness, however, does not refer solely to equipment size. The very nature of telefeatures is the small film. Some of the best telefilms do not use large crowd scenes, outdoor vistas, or huge sets. Instead, the stories and themes focus on the human experience. Evelina Tarroni elaborated:

The television author will find it difficult to show us the grandeur and the beauty of the physical world in which men and work; but he can show us its reflection in the eyes and faces of men. What is more, he can make us discover the human face in all its complexity and beauty and depth of expression.<sup>53</sup>

Smallness in physical size and in the best format for subject material contrasts television to its sister,

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<sup>53</sup> Evelina Tarroni, "The Aesthetics of Television," in Television: The Critical View, ed. Horace Newcomb (New York: Oxford Press, 1976), p. 302.

motion pictures.

Secondly, many telefilms began to slowly evolve towards the dramatic confrontations of a few characters. Telefeatures seem to be better at topical issues that reflect intensely personal stories. Unlike features, these films can be made with speed and respond to the public's attention on a world situation or controversy. Current news items and concerns of Americans are transformed from newspaper copy to two-hour dramas in a matter of weeks or months. Unfortunately, most networks can not afford to take too controversial a stand on these subjects for fear of alienating audiences and sponsors. Levinson and Link describe the problem they confronted during the writing of the telefilm, The Gun:

The problem was threefold: number one, the network was committed to pleasing all the people all the time; two, their success depended on sponsorship, and powerful lobbyist like the National Rifle Association can browbeat sponsors into withdrawing from a program; and third, networks conceived of themselves as institutions, and of their shows as expressions of these institutions, rather than as forums in which different opinions can be expressed.<sup>54</sup>

Unlike features, television has become trapped in the need for affirmative or neutral endings. Solutions to

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<sup>54</sup>Brode, "The Made-for-TV Movie," p. 65.

incredibly complex problems and issues not only turn out for the best, they do so in the allotted two hour time limit.

Television is a slave to time with numerous variations of programming: half hour, hour, hour and a half, and two hours. Early telefilms varied from ninety to one hundred and twenty minutes showtime. Obviously, this total time was cut for commercials, an aspect of telefilms which has received a great deal of criticism. Judith Crist reviewing telefilms for TV Guide once wrote, "And the hiccupping plot is one that jolts its way from climax to climax in time for the cluster of commercials at set intervals allowing no subtle developments in character or story."<sup>55</sup>

Others, however, likened the commercials intervals to "French neoclassical unities of the theater or serial installments of Victorian literature."<sup>56</sup> Direction, pacing, and screenplays must accommodate the eight to ten minute segments between sponsor breaks. In addition, the accessibility of the on-off button for viewers to use at their whim affects scripting and editing so that the film's pace must sustain interest.

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<sup>55</sup>Judith Crist, "Tailored for Television, TV Guide, 30 August 1969, p. 7.

<sup>56</sup>David Thornburn, "Television Melodrama," in Television as a Cultural Force, eds. Richard Adler and Douglass Cater (New York: Praeger Publ., 1976) p. 91.

Finally, the telefilm does not have the advantage of blitz media coverage as do features. Television movies' publicity and reviews go hand in hand as publicity is usually the review. Publicity for telefeatures may be a brief mention in TV Guide and network announcements. Seldom do tv movies gain the kind of exposure The Day After received. A more common occurrence is the network's exploitation of popular series' stars advertised as playing in a role different from their weekly character or big name feature stars who are premiering on television. The Doll Maker, a 1984 telefilm, introduced Jane Fonda to the telefilm format and was subsequently featured in countless magazine articles, newspaper columns, and talk shows.

When networks do mount a campaign for their product, the sensational material may outshine the actors of the film. Sex, rape, killing, drugs, humor, and human triumph seem to reoccur as the dominant method of attracting the audience's eye. Appearing above the advertisement for Are You in the House Alone? which depicted the assault on Gail was the headline "Turn us (CBS) on, we'll turn you on." These "concept teasers" which are meant to provoke interest on the subject or event being televised act in the same manner as the feature's publicity by word-of-mouth. Focus is then placed on what the film is about rather than the treatment of the subject.

Most telefilm adaptations retain the title of the original work to attract loyal readers or even curious viewers who may have heard something about the book. Reviews generally are published the day of the televising and are given little notice. Many feel that television is a cheap entertainment deserving little attention and significance. While this may have some merit, few can similarly argue that television and therefore, the telefilm, have had little effect on the viewing public.

#### Summary

The purpose of this chapter has been to examine the foundations, development, and nature of the television movie. In doing so, some conclusions of the new format's past and predictions for its future can be surmised. The hybrid nature of telefeatures continually surfaces as the made-for-tv movie crosses the line between feature and television.

Television movies evolved from the need for networks to fill air time left open by the lack of suitable feature films. Both television and major studios benefited from the venture as telefilms became a standard product and provided the Hollywood studios with much needed profit. The extended life of the telefeature included independent showings on television, the potential of series spinoffs, and overseas theatrical release. Their success



is evident in the decrease of theatricals on television and increase of telefilms aired over the past twenty years. Much of the success is due in part to timely and provocative subject matter.

Telefilms have evolved into four broad areas of content material: the adaptation, the event-oriented film, the issue-related film, and the genre film. Often these categories cross one another but represent the material from which the telefilm is derived. The adaptation has been highly promotable especially in the mini-series form which allows greater detailing of plot and character than the two hour telefeature. Classics and best sellers account for a large part of the telefilms made since 1964 but they share this category with plays, magazine articles, comic books, songs, young adult literature, and theatricals. Just as early features mimicked the theater, early telefilms often refilmed theatricals with the same plot, theme, and action but different title. More expedient to produce than the theatrical, telefilms use current events and interest to attract viewers. International terrorism, heroism, political actions, and special events are recaptured on film in this second category. Made-for-television movies can go into near immediate production after an incident occurs to capitalize on viewer interest. Thirdly, sensitive subjects such as rape, incest, child abuse, and political corruption

are brought to the attention of the public in an entertaining and somewhat informative manner. The remaining films, known as the genre films, are escapist situation or category films which often serve as pilots. They are usually comprised of comedies, mysteries, adventures, or dramas.

Televisions in homes and other settings allow for intimate viewing situations. This factor lends to the telefilms dramatization of the "small story" about people in conflict. Telefilms are less effective with expansive settings such as western vistas and interplanetary travel. Complex plots must deal with constant home interruptions. In general, these television films that were born from theatrical studios, reflect the compression of theatrical techniques into a smaller home viewing operation.

The future of the telefilm on network television will probably remain a constant in programming. The immediate outlook is for continued growth as cable institutes the "made-for-pay movie" on premium networks such as HBO and Showtime. Network telefilms might do well to cluster commercials at less frequent intervals, increase current topics, and focus on quality writing and production techniques. Regardless, telefilms will continue to serve as indicators of society's interest, as an economical means of introducing pilots, and as a means of gaining overseas theatrical revenue.

## CHAPTER III

### YOUNG ADULT LITERATURE

#### Introduction

Studies of adaptations for television have focused upon literary classics including works by Dickens, Hugo, and Steinbeck. The use of young adult novels differentiates the current study from these earlier works. Therefore it is important to understand the intended audience, development, and value of literature for adolescents.

#### Nature of Adolescence

Unlike the mass media term "young adult," which encompasses persons age 21 to 35, the same phrase refers basically to 13 to 20 year olds in education and publishing circles. These age boundaries are only approximate as the adolescent attitude and attributes can often occur much earlier and extend well into the mid-twenties. Isabelle Holland, a successful young adult author, further clarifies the difficulty in delineating the age factor:

There are adolescents of nineteen  
(as indeed there are adolescents of

59), while some young people of 13 or 14 seem, emotionally anyway, to have achieved a maturity and a sense of responsibility usually associated with adulthood in the most complimentary sense of the word.<sup>1</sup>

The distinction of an adolescent period as separate from childhood and adulthood is a relatively recent trend.

Early Puritan Americans held to the belief that children were merely little adults who should have similar instruction as to education, religion, and work ethics. The mid-to-late 1800s, after the Civil War, produced a change in attitude toward the adolescent. Previously the distinction was to separate children and adults using entrance into full-time work as the dividing line. Later as new technology and education standards increased, children were not as prone to early employment leading to a longer childhood period.

The current practice of identifying young adults as those youths of 13 to 20 is the result of relatively recent behaviorist studies. One method of defining the adolescent period is by the significant changes or "tasks" which occur during the time period. As defined by Armin Grams the six changes in adolescents include:

1. Changes in the emerging self - Who am I?
2. Changing relationships with parent

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<sup>1</sup>Isabelle Holland, "What Is Adolescent Literature?" Top of the News, 31 (June 1975): 407-408.

3. Adjusting to the idea of work
4. Adjusting to a worthy way of life
5. Changing relationships with peers
6. Changing relationship with the opposite sex<sup>2</sup>

Obviously, some of these tasks are lifelong objectives, still they begin a transition toward importance during the teen years.

First, teens begin a greater awareness of intellectual and logical reasoning in choices of conceptual ideas such as love, loyalty, and truth, as well as, material desires. Possibilities can be abstractly formulated and reasoned through. Each teen tries to decide what directions his life might take and the kind of person he hopes to be. Role models and examples from books and television may help shape these concepts.

As part of the emerging self, physiological change of hormones, breast and genital growth, skin, height and muscle coincide with mental identity. Mary Kay Chelton, editor of the Voice of Youth Advocates journal, notes that changes have scientifically been measured to determine that "the onset of puberty has been steadily decreasing at the rate of four months per decade for the past 75 years."<sup>3</sup> These changes, occurring earlier than

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<sup>2</sup>Armin Grams, "Understanding the Adolescent Reader," Library Trends, October 1968, pp. 121-131.

<sup>3</sup>Mary K. Chelton, "The Public Library as a Sex Education Resource for Adolescents," Collection Building: Studies in the Development and Effective Use of Library Resources 3 (1981): 33.

in any other generation, often cause confusion and embarrassment.

Secondly, the separation from parents may take a variety of forms. "It may be a psychological awakening, a specific incident which separates the child from the parent or the past, or a feeling of ambivalence which creates isolation."<sup>4</sup> While generally accepted as the time during college, separation and changing relations are furthered by mobility and affluence allowing the teenager to spend longer periods of time from the family unit.

Thirdly, the idea of work may be seen as an appealing passage to further freedom and independence. Many teens obtain jobs during their fifteenth or sixteenth summer to earn money seen as unrestricted funds. Volunteer work at camps, youth programs, and internships are all constructed to adjust the teen to the concept of responsible action under the direction of others for financial reward.

Fourth, the teen may face a variety of choices in his adolescent years which reflect his adjustment to a worthy way of life. The decision to use drugs, participate in crime, or merely have a rebellious attitude occur to the teen who then must evaluate the desire to be a part of these activities. The moral and ethical judgements

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<sup>4</sup>Jan Miller Yoder, "The Rites of Passage: A Study of the Adolescent Girl," in Young Adult Literature in the Seventies, ed Jana Varlejs (Metuchen, NJ: Scarecrow Press, Inc. 1978) p. 25.

made at this time strongly influence membership with certain peer groups.

Fifth, peer groups begin to change to include not only childhood friends but others from school who attract the teens' attention by attitude or lifestyle. Peers become confidantes in place of parents, accomplices in activity, and mirrors of judgement for appearance and attitude. New friends are made to replace old childhood ones and groups form to promote club actions and self protection.

Finally, the sixth task is an extension of the peer changes, the changing role of relationships with the opposite sex. Boys and girls who were harmless classmates and friends suddenly have the potential to become lovers or romantic partners. Flirtation, dating, petting, and sex assume an enormous role in the establishment of identity. Partners serve to break down the walls of isolation and alienation as well as increase the opportunity to experience alternative lifestyles.

These six tasks outline the wide growth patterns of adolescents which are often the subject and point of crisis in young adult novels.

#### Development of Young Adult Literature

Children and teenagers have always read books, whether they were text books, adult best sellers, how-to

books, or fairy tales. The attempt to set up and delineate a genre of literature as belonging only to the adolescent is fairly new. The adolescent has become a well defined, if not understood, stage of growth. This is recognized by churches with specialized classes, support groups such as Alateen for youths of alcoholic parents, and education which further subdivided the adolescent years into early adolescent as junior high from twelve to fourteen and high school as later adolescent, fourteen to eighteen.

Adolescence has become increasingly an area of specialization in child development, psychology, education and economics. The latter refers to the enormous increase of marketing techniques and products specifically aimed at capturing the thirteen to twenty age group. Clothes, records, games, food and other retail products are recognizing the affluency of these young people.

Publishers have also started targeting large areas of literature to capture the teen's attention. Until recently very little consideration was attached to the teen reader. Once taught to read as a child, he or she was expected to simply continue reading. Once children's works were no longer of interest to the student, he or she would begin reading adult books. This misconception is still evident today in the form of librarians, parents, and educators who are slow to recognize the desire for



teenagers to read about their environment, conflicts, and interest.

Another consideration of young adult literature is the difficulty in defining the focus and boundaries of the genre. As recently as 1960, when young adult literature was on the threshold of its new direction, a writer felt the material was only for early adolescents who had just left the "realm of children's literature", while older adolescents could read adult titles.<sup>5</sup> Asked to make the leap from Trixie Belden stories, Dancer's Shoes, and The Wizard of Oz to The Onion Field, Breakfast of Champions, and Exodus, young people often fail to continue regular reading habits. Thus young adult literature serves as a valuable tool for identity, expression, and inspiration, as well as transition to adult reading material.

#### 1700-1900: Didacticism

Young readers very often have the desire to read and generally will try to meet the challenge of whatever is readily available. For the very earliest American adolescents, this often meant reading books written by British authors focusing on the young child or adult. "Books offering instruction in social behavior, often

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<sup>5</sup>Geneva R. Hanna and Mariana K. McAllister, Books, Young People, and Reading Guidance (New York: Harper, 1960), p. 12.

imported from England, were also popular with the definitions of "proper" conduct reflecting the concerns of the British upper classes."<sup>6</sup> Books concerning the education of religious ideas and social ethics were instructional and inspirational. Family and church, especially for girls were very important institutions while the work place was important for boys.<sup>7</sup>

Since literature was often seen as the great educator and teacher of religion, young adults often found themselves reading material with a broad base of Christian philosophy. Concepts of piety, obedience, humility and service were stressed as goals in a young person's life.<sup>8</sup> Perhaps the earliest adult book which became popular with teenagers was John Bunyan's 1678 Pilgrim's Progress which provided adventure tales. The meeting of Christian and the monsters of Apollyn and the introduction of Mr. Wordly Wise appealed to their curiosity of the world around them. By judicious reading of the lengthy moral passages in Robinson Crusoe (1719) and political satire in Gulliver's Travels (1726) young people could read about exciting survival in exotic and fantastic lands. The detailed

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<sup>6</sup>Mary Lystad, "The Adolescent Image in American Books for Children: Then and Now," Children Today, 6 (July-August, 1977): 16.

<sup>7</sup>Ibid, p. 17.

<sup>8</sup>Ibid, p. 16.

information of Crusoe's actions building his hut, finding food, and communication with Friday fueled the fires of active imagination.

Thought to be the work of Oliver Goldsmith, John Newbery in 1765 published the stories of Little Goody Two Shoes. These stories soon became favorites of young people. Margery Meanwell, the central character, meets all conflicts and trials with sweet piety and is wed to Sir Charles Jones, who loves her even without a dowry.

Theological in nature most works which began to appear instructed the youth in religious matters separating boys and girls. Girls could admire the noble, virtuous character of Elsie Dinsmore who was pious although rich and beautiful. The male counterpart Harry Sanford continually tried to reform the wealthy Tommy Merton who had strayed from the path of righteousness. The task consumed four volumes before Merton saw the light of Christianity.

The young adult has always read adult books including best sellers of the 18th century such as A History of Tom Jones (1749) by Fielding and continuing the practice into the 19th century with Dumas' Three Musketeers (1844) and The Count of Monte Cristo (1844) as well as Scott's Ivanhoe (1820). While these works represent adult literature evolving into specific adolescent literature, there began to emerge new formats focusing on a younger reader.

With the publication of Rollo At Work (1883) also known as The Way for a Boy to Learn to Be Industrious, author Jacob Abbott created a serial character. Young readers were encouraged to emulate the near sainted Rollo.

The didactic slant of much of the literature during this first part of young adult literary history was found in animal stories, adventure tales in other lands, and stories of good girls and boys. Young people were also exposed to the Shakespearian classics which were transferred into story form by Charles and Mary Lamb, Their collection, Tales of Shakespeare (1807) is still available to interested teens and educators.

A slow evolution away from the purely didactic novel and toward entertainment reading occurred by the end of the nineteenth century.

The belief that books should be full of moralizing, preaching, and teaching was succeeded by the realization that a fine, well-told story whether fanciful or realistic, carries enduring moral and spiritual values.<sup>9</sup>

Treasure Island (1883 and Kidnapped (1886) by Robert Louis Stevenson as well as author/illustrator Howard Pyle's Otto of the Silver Hand (1888) exemplified the outstanding writing which has attracted readers of all ages for the

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<sup>9</sup>Hanna and McAllister, Books, Young People, and Reading Guidance, p. 17.

past century.

The year 1868 heralded the publication of Louisa May Alcott's Little Women, a book which recounted a realistic transition of four girls toward womanhood. Jo's character as a tomboy with a heart of gold still inspires girls to assert their desires while being sensitive to others. Alcott's multi-dimensional characters and plot separated her work from the didactic tracts.

Other works which departed from the sugar-coated preaching of Elsie and Rollo were Mark Twain's classics The Adventures of Tom Sawyer (1876) and The Adventures of Huckleberry Finn (1884). The works combined "bad-boy literature", later exemplified by Thomas B. Aldrich's Story of a Bad Boy (1870), with depth, realism, and compassion. Although some adults felt the books presented negative and harmful role models, the books were adopted by youths as their own. Jules Verne's science fiction (1873) and Sir Arthur Conan Doyle's Sherlock Holmes (1891) received a large young adult following.

Rudyard Kipling, Bret Harte, and Emily Dickinson wrote for a new format, the young person's literary magazine. A forerunner of the others, St. Nicholas, inspired anthologies of original periodical material to be collected for the young. Two other periodicals The Youth's Companion and Harper's Young People reflected the philosophy of well-written literature for the enjoyment of youth.

### 1900-Post WWII: Sentimentalism Toward Realism

"The beginning of the 19th century marks the time when American children's literature began to depart from English domination and modes."<sup>10</sup> The twentieth century began with the move toward American writers providing more information and literature than ever before. Unfortunately, some of the quality of this work was vastly inferior to the British influenced books preceeding them.

The series book of adventure with a determined hero or heroine fell neatly into two areas: the quality literary style of works such as Little House in the Big-Woods (1932) the mass-produced Rover Boys, Nancy Drew and Hardy Boys. The Wilder "Little House" books stand nearly alone as the multivolume works which have well developed characters in realistic situations.

The other series books which are still being produced today provided the reader with no surprises or uncertainties. Stereotyped characters, who are all good or all bad, who always win or always lose, who know more than most of their adult counterparts, reflect a formula upon which most were based. Horatio Alger stories focused on action and moral instruction proclaiming that hard work could meet any objective. Their literary value

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<sup>10</sup> Avi, "Children's Literature: The American Revolution," Top of the News 33 (Winter 1977): 152.

caused one writer to say ". . .the books all depend on coincidence, absurd luck, and God-like intervention to tie absurd plots together."<sup>11</sup>

If a teenager found the first of the books interesting he or she very often returned to them to complete the series because of easily identified characters who provided vicarious action and adventures one after the other. Unfortunately, their high visibility, especially the Hardy Boys and Nancy Drew, has misled many into assuming that all young adult literature is of this type.

Bibliotherapy emerged in the 1930s and 1940s as a way to aid people in coping with personal problems through directed readings. Caroline Schrodes' 1949 doctoral dissertation "Bibliotherapy: A Theoretical and Clinical-Experimental Study" provided the theoretical framework for the practice which continues today. Psychologists and educators began to use some literature of special interest to juveniles as methods of socialization and teaching learning skills. They were supported by publishers who wanted to assure that the readers of children's literature would become the buyers of adult material upon maturity.<sup>12</sup>

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<sup>11</sup>Ibid, p. 158.

<sup>12</sup>Marilyn Kaye, "First Golden Age of Children's Book Publishing: 1916-1931," Top of the News 35 (Spring 1979): 298.

As the field of young adult literature grew, it took on various shapes and formats. Teenagers began reading comic books such as "Detective Comics," "Wonder Woman," and "Superman." Their low reading level and high interest made them a natural favorite for many teens unaccustomed to reading. Pulp books and dime novels were full of adventure about the Wild West and far off lands including titles such as Flying Aces, Lariat, and Ranch Romances.

While there was little outstanding literature during this era, librarians and teachers began to assess reading skills. Publishing houses added a juvenile division and librarians began to develop special sections for young readers while developing selection tools and book lists.

#### 1945-1966: Coping with the Future

The period prior to WWII and continuing through the Korean War to heavy involvement in Viet Nam saw a sharp change in both the realistic trends of young adult literature and the defining of the period known as adolescence. Styles and trends were reflected in new music, fashion, and politics. Clearer barriers between generations created rifts and a more intensified search for individuality.



The years of World War II marked a change in the status of the 13-to-19 year old person, both within the family and within the community. Because his labor was needed as older men and women went off to war his financial status made him one of a commercially exploitable group.<sup>13</sup>

Publishers recognized the potential market in young readers and began cultivating writers who could reach them with appealing material.

Book clubs such as Scholastic flourished, bringing the selection of titles into the classroom. These clubs offered a variety of fictional and non-fiction titles to tempt the wide interests of the teenage student. Paperbacks, considered handy, portable, and colorful, were picked up as the favorite of the new generations while librarians were slow to accept their short shelf life.

Characters in the new young adult material became a rather pat format of the white, middle-class child. Although not as sermonizing as earlier generations of books, the 1950s produced material more relative to the student who was reading them. Concerns such as dating, cars, careers, proms, and sports were covered in such works as Boy Trouble (1953), Prom Trouble (1954), and Teacher Trouble (1954) which focused upon what was utmost

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<sup>13</sup>Katherine Plummer Jeffery, "Selecting Books for Young Adult Collection in the Public Library," Library Trends 17 (October 1968), 167.

in the teen's mind. Happy endings with "wholesome" values met with parental, and often educator, approval. "The writers of the 1940s and 1950s did not deal with the unusual child, the outsider. There were few fresh insights into childhood and certainly no exploration of uncertainties or the dark corners of the child's mind."<sup>14</sup> A majority of books never risked mentioning subjects such as homosexuality, racial and social injustice, suicide, poverty, and sexuality.

Literary criticism began to emerge directed specifically toward the new "junior" novel. A 1959 doctoral dissertation by Stephen Dunning concluded that these books consistently avoided taboo subjects and dealt with only socially and economically fortunate families.<sup>15</sup> Focusing on stories about horses, dogs, cars, proms, and other safe subjects, these stories went unquestioned by numerous parents and librarians. The majority of popular books turned their back on drugs, alcohol, smoking, forced marriages, school dropouts, obscenity, and death. These pat books drew criticism from writers opposed to the sweetened, protected view of life. In 1977 Kenneth L.

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<sup>14</sup>Sheila Egoff, "Beyond the Garden Wall: Some Observations on Current Trends in Children's Literature," Top of the News 35 (Spring 1979): 261.

<sup>15</sup>Stephen Dunning, "A Definition of the Role of the Junior Novel Based on Analyses of Thirty Selected Novels" (Ph.D. dissertation, Florida State University, 1959), abstract.

Donelson believed that young adult literature still suffered from this era:

Unhappily many of the criticisms leveled at adolescent literature were legitimate vis-a-vis these older novels. Worse, these criticisms are still being leveled even though the novels have changed.<sup>16</sup>

A few writers during this period began to show the reality of life in its multiplicity. Minority characters, sexual realities, and alternate lifestyles were making an appearance. Florence Crannell Means introduced minority characters with Tangled Waters (1936) and Shuttered Windows (1938). John Tunis perfected the sports story with sensitive insightful descriptions and the pressures of winning with Yea, Wildcats (1964) and All American (1942). A major turning point was a story of young, frustrating, unresolved love with a painful conclusion in Seventeenth Summer (1942) by Maureen Daly. As one writer stated, her novel "captured better than any other novel the spirit of adolescence."<sup>17</sup>

Henry Gregor Filsen while most noted for his car stories Street Rod (1953) and Hot Rod (1950) broke new

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<sup>16</sup>Kenneth Donelson, "Growing Up Real: YA Literature Comes of Age," Wilson Library Bulletin 52 (November 1977): 242.

<sup>17</sup>Dwight Burton, "Novels for the Adolescent," English Journal 40 (September 1951): 363.

ground with Two and the Town (1952) concerning a pregnant girl forced to marry. Naive by current standards, Mary Stoltz's A Love, or a Season took a new direction with the old "boy-meets-girl" story by including a seldom mentioned factor: passion. These books helped pave the way for a controversial breakthrough of problem novels and stark realism in the late 1960s through the early 1980s.

As with love stories, other topical books remained of interest to teens. Adventure titles dealing with war heroes (He's in the Signal Corps Now, 1943) and atrocities (Diary of a Young Girl, 1952) also included James Bond who was popular long before the famous theatrical films. Sports autobiographies (It's Good to be Alive, 1959 and Fear Strikes Out, 1955) dealt with more than scores and wins. They explored the price success brings.

Older adolescents in high school read books originally marketed for adults to satisfy some tough questions about life and society's concerns. Steinbeck's The Grapes of Wrath (1939), Lee's To Kill a Mockingbird (1960) and Ellison's Invisible Man (1952) portrayed in painful realistic terms the plight of large segments of America. This interest continued the long tradition of reading adult literature begun with Pilgrim's Progress.

This same age group, often high school seniors, used books to explore career possibilities. Sue Barton,

Student Nurse (1936) and Cherry Ames books were serialized to present different aspects of the health profession. Librarians carried the works hoping as one writer states, "that a girl who once read Sue Barton, Student Nurse is today reading Tolstoy and Paton."<sup>18</sup> While a variety of career books were published, they finally evolved into rather shallow formula works.

A third developing genre was heralded by J. D. Salinger's Catcher in the Rye (1951) as a personal problem novel. No book prior to this captured the essence of the contemporary male facing life's complexity. After nearly 23 years, the book still undergoes censoring and banning battles. Similarly a vulgar and outspoken Holden Caulfield of Gene Forester's A Separate Peace (1961) and William Golding's boys in Lord of the Flies (1955) provided emphatic characters caught between childhood and adulthood.

Margaret Edward typified the noble attitude held by many librarians who began to specialize in young adult literature during the 1950s using the above titles to direct readers.

We publishers and purveyors of the  
teenage story have definite goals

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<sup>18</sup>Margaret A. Edwards, "Rise in Teenage Reading," Saturday Review of Literature, 13 November 1954, p. 95.

toward which we move. Through books we deserve to help young people to understand themselves, this country, and the world. We want them to feel responsibility for democracy, for the brotherhood of man, and the peace of the world.<sup>19</sup>

Although novels of this period may have become less didactic the manipulation of material for some instruction, even therapy, continued through the next period. Writers such as Salinger, Knowles, Stoltz, and Tunis influenced later authors who would hold no topic sacred. These authors signaled the current generation of books for teenagers.

#### 1966-1984: Confrontations with Reality

The current period of young adult literature is perhaps the most difficult to analyze as it is multifaceted and one with few generalities. Three broad areas of the changes are the emergence of the "problem" novel with its new realism, the reemergence of romance series, and the diversity of other areas such as fantasy, science fiction, and humor.

The development of a distinct young adult category accelerated during the late 1960s and early 1970s. A clarification of intent and style became more apparent nearly paralleling contemporary social attitudes.

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<sup>19</sup>Ibid., p. 89.

Minorities, women, and handicapped characters found a place in the new literature. This was a marked change as Jan Yoder writes, "In the best novels about adolescents from 1920-1960, ninety percent of the protagonists were males."<sup>20</sup>

Values held by the majority were questioned and social problems were explored using a variety of lifestyles. Settings shifted from "small town America" to metropolitan ghettos and suburbs. Characters and corresponding language more true to the variety of human experience emerged breaking old barriers and stereotypes. Lou Stanek writes of three general differences between the books of the 1940s and 1970s.

1. from worrying about adolescents going steady and petting to fear of early pregnancy.
2. from concerns about cigarettes and alcohol to the fear of heroin, marijuana and cocaine.
3. from concerns about materialistic status symbols - cashmere sweaters and convertibles - to fear of adolescent's rejection of most of our social systems.<sup>21</sup>

More affluent, mobile, and interlaced than any of the preceeding generations of teens, readers not only were influenced by the new realism, they expected more.

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<sup>20</sup>Yoder, "The Rites of Passage," p. 25.

<sup>21</sup>Lou Willett Stanek, "Real People, Real Books: About YA Readers," Top of the News 31 (June 1975): 423.

The problem novel emerged as a method of both educating and presenting various lifestyles to readers. It contains a higher degree of realism than any books heretofore and often focuses on a single topic such as the difficulty in coping with drugs, divorced parents, mental health, and other social concerns. "In pursuit of relevance, too many current offerings fell neatly into categories."<sup>22</sup> The statement echoed the regards of many who felt the problem novel, often with its single topic view of life, was little more than a shocking tract.

In his very comprehensive work, Literature for Young Adults, Kenneth L. Donelson discusses four ways besides subject matter that the problem novel differs from earlier works:

1. Choices of character - mostly from lower-class families
2. Choices of setting - in harsh, difficult places to live
3. Use of colloquial language - writing as people speak
4. Change in mode - combine previous modes of romantic and comic with tragic and ironic<sup>23</sup>

First person or multicharacter point of view, as well

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<sup>22</sup>Richard Peck, "In the Country of Teenage Fiction," American Libraries 4 (April 1973): 205.

<sup>23</sup>Kenneth L. Donelson and Alleen Pace Nilsen, Literature for Today's Young Adults (Glenview, IL: Scott, Foresman, and Company, 1980), p. 185-186.



as stream of consciousness, moved young people's novels into an era of contemporary writing.

A young woman, Susan Elizabeth Hinton, writing under the guise of "S. E. Hinton" penned the work which many believed started the contemporary young adult period. The Outsiders broke new ground in the portrayal of the Socs and the Greasers, two rival gangs existing outside the white, middleclass main stream. Her work, along with Ann Head's Mr. and Mrs. Bo Jo Jones, published in 1967, had language, actions, and honesty readily identified by readers. Hinton's other works Rumble Fish (1975), Tex (1981), and That Was Then, This is Now (1971) continue to be popular in classrooms and libraries.

Problem and single topic novels continue to be a staple of young adult publishing. The following are considered among the best of the genre (their area of specialty follows the title and author). Dinky Hocker Shoots Smack by M. E. Kerr 1972 (alienation from parents, appearance), Are You There God? It's Me, Margaret by Judy Blume 1970 (coming of age, menstruation), The Best Little Girl in the World by Steven Levenkron 1978 (anorexia nervosa), Man Without a Face by Isabelle Holland 1972 (homosexuality), The Chocolate War by Robert Cormier 1974 (alienation and cruelty), The Pigman by Paul Zindel 1968 (aging and society) and The Girls of Huntington House by Blossom Elfman 1972 (teenage pregnancy). These and

numerous other titles were identified by the American Library Association as the Best of the Best Books, 1970-1983.

The romance novel is the second major area of contemporary young adult literature. Since the sexual revolution and women's liberation, confusion as to the roles of men and women seem to prevail even in the young adult novel. Books exploring the nature of dating, flirtation, and sexual relations appear on the teen shelf in hopes of some answer and information about relationships with the opposite sex. Early romances nearly always contained the expected happy ending or mutual separation with both of the parties remaining "good friends." Romance patterns in the contemporary young adult novel, outside of a series, follows little formula.

Judy Blume's Forever (1975) is an enormously successful young adult title concerning the explicit first sexual encounter of a young girl on birth control. While the young girl does go through the romance of a relationship, the book continues past boy-meets-girl into issues of commitment and fidelity. Other titles deal with the issues of sex resulting in pregnancy and numerous variations on the outcome of having a child. Abortion, adoption, single parenthood, and custody fights have all had their place in the new romances. Popular romance titles with candor and realism include Norma Klein's It's OK

if You Don't Love Me (1977), Paul Zindel's Pardon Me You're Stepping on My Eyeball (1976) and Irene Hunt's Up a Road Slowly (1966).

Nearly every major publishing house boasts a romance series similar to the adult line of Harlequin Romances. The books use recurring authors and pat formulas with basically only name and character changes. Regardless of the serial format these books do fill a need for teens who may not be ready for the more demanding "problem" novels. Romance series are finding a younger preteen audience who are too sophisticated for Nancy Drew and who want a taste of teenage life. The books depart from the non-series romance in which relationships are "more neurotic than romantic."<sup>24</sup> Publishers are very strict in the books for these series as their guidelines to potential authors reveal:

No books will deal with sexual matters, like abortion, unmarried pregnancy, affairs. . . in fact (there is to be) no sexual involvement between the couple except kissing and feelings of attraction.<sup>25</sup>

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<sup>24</sup>Marilyn Kaye, "In Defense of Formula Fiction; or They Don't Write Schlock the Way They Used To," Top of the News 37 (Fall 1980): 90.

<sup>25</sup>Pamela D. Pollack, "The Business of Popularity: The Surge of Teenage Paperbacks," School Library Journal 28 (November 1981): 27.

The books have served their purpose as one major publisher reported a 400% jump in its teen paperback sales since 1980.<sup>26</sup> Reissuance of older titles such as Beverly Cleary's Sister of the Bride have also found a second generation audience.

Finally, the last broad area of the modern young adult literature period includes a variety of science fiction and fantasy, humor, adventure and biography. The first category has an avid readership with teens using the works as escapist literature and to challenge conceptual ideas. Science fiction and fantasy works such as Anne McCaffery's Dragonsong (1976), Ursula Le Guin's Wizard of Earthsea (1968) and Lathe of Heaven (1971) expand the borders of young adult experience often with young adult characters at the center of the action. Humor serves as a way to deal with some of the painful processes of maturity. One Fat Summer (1979) by Robert Lipsyte and The Cat Ate My Gymsuit (1974) by Paula Danziger both attempt to find a bit of humor in being overweight and insecure. Adventure stories, long a mainstay of young readers, include tales of survival such as Jean Craighead George's Julie of the Wolves (1972) and mystery by Jay Bennett in The Dangling Witness (1974) and The Long Black Coat (1973). The readers learn both factual information

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<sup>26</sup>J. D. Reed, "Packaging the Facts of Life," Time, 3 August 1982, p. 65.

concerning life and nature, as well as analytical thinking, while enjoying entertaining reading. Biographies create role models for teens to emulate and often open doors to varied lifestyles and backgrounds. A new type of biography has emerged, however, reflecting modern media trends. In a 1978 reading survey covering the choices available to teenagers of biographies the conclusions reached indicated that a large number of the books were on ephemeral subjects such as performers and contemporary sports figures.<sup>27</sup> Tracy Austin, Barry Manilow and Jane Pauley replaced Eleanor Roosevelt and Charles Lindbergh.

Book content, titles, authors, and formats have changed over the two hundred plus years of American society. Didacticism, formula series, problem novels and stark realism all have their place in young adult literature history. Ever prominent throughout is the teen's desire to read a conglomerate of literature spanning all subjects. The trend continues as a new era of young adult literature is being formed.

In 1983 the Young Adult Services Division of the American Library Association reevaluated titles of the past twelve years and compiled a "Best of the Best Books" title list of young adult books. An examination of this

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<sup>27</sup>Virginia Witucke, "Trends in Juvenile Biography," Top of the News 37 (Winter 1981): 163.

list popular with teens in 1983 reveals a wide diversity of fantasy, realism, adult, and nonfiction.<sup>28</sup>

The impact of young adult books has been significant over the past century. Teenagers, anxious about the future they face, seek knowledge, attitudes, and ideas in these works along with satisfaction in escapist entertainment. In short, they read with the same purpose as their adults counterparts. More focused attention and criticism have been applied to the new authors in an attempt to determine how well they combine these elements. Donelson commented on the criteria of good young adult literature:

...should be more than a cold rendering of reality. Honesty must be combined with hope, a hope that is life-affirming and encourages the reader to consider and develop a workable moral philosophy.<sup>29</sup>

The challenge of informing and entertaining readers is met by sensitive authors who use contemporary language and characters representing all aspects of adolescence.

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<sup>28</sup>Young Adult Services Division of the American Library Association. "Best of the Best Books, 1970-1983," Chicago: American Library Association, 1984.

<sup>29</sup>Frances Hanckel and John Cunningham, "Can Young Gays Find Happiness in YA Books?" Wilson Library Journal, 50 (March 1976), p. 528. Cited by Kenneth Donelson, "Growing Up Real," p. 244.

### Value of Young Adult Literature

Perhaps the most accurate way to formulate some idea of the value of young adult literature is by examining some of the writers and scholars of the genre.

Norma Klein, author of several young adult novels including Mom, the Wolfman and Me (1972) which has been transferred to television, writes:

If anything I sometimes feel that adolescents live in a more repressive conservative community and have a greater need for books which show them there is indeed light at the end of the tunnel and a world out there with broader, more humanistic value than those of the adult community in which they are living.<sup>30</sup>

Alice Childress writes of minority youths in realistic settings in A Hero Ain't Nothin' But a Sandwich (1973) which had a theatrical release:

I put aside any fear of writing on themes which seriously affect our lives. A Hero Ain't Nothin' But a Sandwich has created a fiery dialogue, pro and con, between librarians, teachers, parents and students, on the subject of drug abuse and the written word. The book is startling because I wanted the attention of the reader, without glossing over the subject matter to make it other than what it has proven to be. . .a tragic

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<sup>30</sup>Norma Klein, "Thoughts on the Adolescent Novel," Top of the News 37 (Summer 1981): 354.

destruction, particularly of the young, by adults who profiteer from misery. The art of living cannot be taught or learned by rote, so I believe we should encourage our children to make inquiry and seek answers, directly, with honesty, through reading and open discussion in the home as well as at school. Young people send me admirable letters which show they have no difficulty in deciding against participation in the drug scene, expressing deep concern and regret for those who ruin their lives by using false bravado as a form of rebellion. Their letters let me know that "cinema verite," in writing, exposes the land mines and booby traps to be found on the contemporary scene. Now, and in the future, I hope we continue to enjoy great classics and the beautiful fairy tales of Grimm and Andersen, but with the full understanding the "Sleeping Beauty" no longer sleeps. . . and times grow "curiouser and curiouser."<sup>31</sup>

Jan Yoder writing on the adolescent rites of passage for young girls writes:

One of the modes of exploration often sought by the adolescent is literature. It offers a means by which they can examine themselves within their environment while events and solutions are manipulated and evaluated.<sup>32</sup>

Mary Woodworth, author of The Young Adult and Intellectual

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<sup>31</sup>"People Behind the Books: Alice Childress," quoted in Kenneth L. Donelson and Alleen Pace Nilsen, Literature for Young Adults (Glenview, IL: Scott, Foresman and Co., 1980), p. 427.

<sup>32</sup>Yoder, "The Rites of Passage," p. 24.



Freedom writes:

When push comes to shove, what we really want to do, is find those books which will do a number of things--entertain, inform, inspire, provide a release, provoke a question, answer a question, take a kid out of the brown room or brown box and put him into a green and blue and red and yellow and technicolor world, rather than one that is black and white and stiff and sterile.<sup>33</sup>

Finally, Kenneth Donelson outlines six achievements of young adult literature:

1. It can provide a common experience or a way in which a teenager and an adult can focus their attention on the same subject.
2. It can then serve as a discussion topic and a way to relieve embarrassment by enabling people to talk in the third person about problems with which they are concerned.
3. It can give young readers confidence that should they meet particular problems, they will be able to solve them.
4. It can increase a young person's understanding of the world and the many ways that individuals find their places in it.
5. It can comfort and reassure young adult readers by showing them that they are not the only ones who have fears and doubts.
6. It can give adults as well as teenagers insights into adolescent psychology and values.<sup>34</sup>

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<sup>33</sup>Mary L. Woodworth, The Young Adult and Intellectual Freedom, (Madison, WI: Publications Committee Library School University of Wisconsin, 1977), p. 69.

<sup>34</sup>Donelson and Nilsen, Literature for Today's Young Adults, p. 382.

These writers provide a wide scope of opinion as to the purpose and value of young adult literature. In each instance the writer comments on a purpose higher than mere entertainment for the readers. They hope to encourage readers to seek beyond their cloistered experience and environment to see the infinite possibilities of the human and social experience.

## CHAPTER IV

### TABLES OF CONTENT CORRESPONDENCE

#### Introduction

The following serves to present the elements of both the three young adult novels and their corresponding telefilm adaptations in tabular form. These three samples are typical of the two formats discussed in the previous chapters. The purpose of these three tables, representing each of the novel and telefilm pairs, is to provide a general index of the elements presented in the novel and the corresponding retention of those elements in the telefilm. In addition, the chapter includes mention of the limitation of the procedure used to construct the tables and a brief synopsis of each young adult novel.

#### Procedure

The "Tables of Content Correspondence" are designed to provide an estimation as to the amount of material retained by the adaptation from its novel origin. The Tables are based on a general survey of both the novel text and the script. The book is considered the standard

by which the telefilm script was measured. The Tables allow for a visible breakdown as to the material devoted to each major aspect in the book as well as a ranking of the quantitative importance attached to each. As the first step in studying the elements of content correspondence, the Tables should be considered a rough indication of major elements such as plot, characters, subplots, settings, and descriptions.

In order to provide a workable system for study, the novel and script were divided into quarter pages. For the books, quarter pages or "units" were determined by the total amount of lines divided by four. Thus a page in the book which contained a total of thirty-three lines would round off to three sections of eight lines and one of nine lines. Total lines were counted on seven sample pages to arrive at the average line count to be applied to each page.

Television scripts are not nearly as uniform as books since they often include cross-outs, revisions, additions, and notation in addition to the previously dialogue. This factor presented a problem in the division of quarter pages. With the scripts of Summer of My German Soldier and Are You in the House Alone?, the line method was applied. The third script of Go Ask Alice, provided by Metromedia Productions, was difficult to work with as the copy often failed to reflect the final product

accurately. After reviewing the telefilm and transcribing a new script as with the previous two telefilms, the line count did not prove as accurate as division by inches. Therefore, the eleven inch pages were divided into three sections of three inches and one of two inches.

The last step in preparing the book and script for analysis was to count the number of pages containing applicable text and multiply the total by four. The resulting number was the "possible units" total.

General categories to establish a representative outlay of major elements were drawn up before the analysis began. Prior categories were sometimes found to be too broad, too narrow, repetitive, or otherwise unsuitable for the final evaluation. The categories were then redefined and altered as the survey continued to allow for the truest reflection of the content. If one element labeled "relationship with parents" failed to consider differing attitudes to the mother and father, then a substitution of "relationship to father" or "relationship to mother" was applied.

Each quarter page was marked to indicate the content of that page area in relation to the whole text. If a "unit" was found to devote three-fourths of its content to the description of the town then the unit was marked as "description." Perhaps a second unit

on the page would indicate the character of a figure in the book; if so, it was noted as such. In this subjective manner the entire book was sectioned to reveal the general function of each unit in relation to the complete text. The process allowed units to undergo careful independent study. Each of the scripts and books were analyzed twice to assure no alteration in the categorization of units occurred between the beginning and the end of the work.

The number of units devoted to every aspect was summed and divided by the "possible unit" number. This resulted in a percentage of the entire book or telefilm script pertaining to any element. These percentages were rounded off to one decimal point and ranged in numbers from 99.5 to the highest figure of 101.5. A triplicate counting of the units was given to each of the texts in order to confirm a proper count. In each instance, a third party was asked to count the units for confidence in accuracy.

After the works were concluded, they were placed in parallel columns to allow for comparison. The amount of content reflecting each of the aspects becomes evident and once placed in descending order of element emphasis the deviation of telefilm script from novel becomes quite apparent.

### Limitations of the Method

The method described above allowed for a manageable study of hundreds of text and script pages. However, as mentioned earlier, problems in the physical nature of the telefilm scripts did cause some problems. The young adult novel is naturally published in standard style and print. The scripts are not nearly as structured. All three telefilms were viewed and transcribed. Metro-media Productions provided an early script of Go Ask Alice which proved inadequate for the study.

Telefilm scripts also include consideration of the visual elements to be presented for the final product. The writer of the script would often leave a section of the page empty with a basic indication of the action such as "camera tilts to catch Patty as she looks up to Ruth and then is embraced by her."<sup>1</sup> If a unit was largely blank except for an indication of the action, it was labeled as to the purpose of such action. The above example would be marked "relationship between Patty and Ruth."

Obviously, this is less than a precise method. Camera work, actor's expressions, and even background

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<sup>1</sup>Jane-Howard Hammerstein (adapter), Summer of My German Soldier, television adaptation of the novel of the same title by Bette Greene, (New York: Highgate Productions, October 30, 1978), [p. 105]. Bracketed page numbers throughout the study refer to the transcript compiled by the author.

music may affect the final content of that unit. Hopefully, the amount of variation in the script due to this factor was eliminated by multiple evaluations and re-viewings. Differing quantities of content on each of the pages, and other insignificant variables were marginal in light of the total pagination of book or script.

These tables act mainly as proportionate indicators and not exacting counts. They reflect major elements, ideas, and aspects as opposed to specific details. In depth analysis of literary and cinematic techniques are included in later chapters. The two differing formats, novel and telefilm, support the idea of general assessment quite well. A page of dialogue with meaningful camera work can equal half a dozen pages of the novel covering the same action. Since the two forms contrast so sharply in the manner the material is presented, some inherent deviation is present.

The establishment of categories and labeling of units is largely subjective based upon study of young adult literature, published criticism, and interviews with two of the authors. Due to this fact, the definition of some of the categories for each script and book is included for clarification. Broad areas not defined in this section are developed in the more specific chapters.



To summarize, the Tables are based upon quarter page counts of each aspect of the novel and telefilm as it contributes to the whole and total units divided by pagination times four. This results in a percentage of the content focusing on an element. Preceding each table is a brief synopsis of the young adult novel.

### Go Ask Alice

Go Ask Alice chronicles a young girl's diary as she faces nearly all the conflicts and experiences of adolescence when she is accidentally introduced into the drug scene. Unable to escape, the journal records her running away to a new life in San Francisco, the return home, a second run to hard drugs and prostitution, and finally returning home to peer pressure which may have caused her drug overdosed death to be accidental or suicidal.

### Definitions

The following definitions are offered as clarification:

(a) Description of drug: describes the effect of drugs, the trips, and the results of drug use.

(b) Description of family events: those activities such as moving, parties, trips, and encounters which Alice records as a backdrop to her activities.

TABLE 1  
GO ASK ALICE

Content Aspects	Percentage of Total Content	
	Book	TV
Description of drugs(a).....	9	11.5
Relationship with parents.....	7.5	12.5
Story in San Francisco.....	6.5	0
Description of family events(b).....	6	.5
Description of Youth Center.....	5	2.5
Relationship with Joel.....	5	7
Relationships with other men(c).....	4	3
Characterization of Alice (mood) (d).....	3	1
Characterization of Alice (self-esteem) (d)	3	0
Alice's sexual actions and attitude.....	3	5
Characterization of Alice (alienated) (d)	3	3
Description of harassment.....	3	2
Story of Grandparents.....	3	0
Description.....	3	3
Negative attitude toward drugs.....	3	1
Story of Babbie.....	2.5	0
Fear of revenge by druggers.....	2	.5
Positive attitude toward drugs.....	2	2
Running away from home.....	2	2.5
Concern about school.....	2	1
Concern about physical appearance.....	2	1
Characterization of Alice (morality) (d) .	2	.5
Encounter with death.....	2	0
Relationship with diary(e).....	1	3.5
Peer pressure on Alice.....	1	2
Relationship with Beth.....	1	8.5
Encounter with other associates.....	1	1
Description of hospitalization.....	1	2.5
Story of Doris.....	1	2.5
Relationship with siblings.....	1	1.5
Counseling.....	1	0
Attitude toward change.....	1	0
Encounter with religion.....	1	.5
Encounter with homosexuality.....	1	.5
Relationship with Chris.....	1	2
Legal implications about drugs.....	1	2
Information about drugs(f).....	1	1

TABLE 1 - continued

Content Aspects	Percentage of Total Content	
	Book	TV
Parental and school punishment.....	1	0
Story at mission.....	1	6
Editor's comments.....	.5	1.5
Character of Jill.....	.5	0
Alice as drug pusher.....	.5	4
Encounter with sexual abuse.....	.5	0
Relationship with Jan.....	*	2.5
TOTALS.....	101.5	101

\*Less than half a percent

(c) Relationship with men: this encompasses all aspects of dating, flirtation, and developing relations with men other than Joel.

(d) Characterization of Alice: (mood) her attitude at any given time as recorded in her diary; (self-esteem) her image of self worth and confidence in her actions; (alienated) her desire to be accepted by friends, peers, and family; (morality) her subjective feeling concerning her personal morality of being "good" or "bad."

(e) Relationship with diary: Alice often refers to her diary as her only friend and speaks to it as her link to sanity.

(f) Information about drugs: this includes more factual information about drugs, such as form and use than the descriptive aspect of tripping on drugs.

## Results

Table 1 reveals a general survey of the encounters a normal teenager faces in daily living: moods, alienation, concerns over school and appearance, friends, sexual attitudes, and questions concerning religion and parental authority. Go Ask Alice reads as a case study of adolescence. In addition, the chart indicates further experiences such as drug use, homosexuality, running away from home, and prostitution. The episodic structure of both book and telefilm lends itself, more than the other two works, toward brief experiences with a variety of lifestyles.

Specifically, the content analysis of Go Ask Alice indicates that the telefilm contains no material which was not at least inspired by the novel. Certain categories were altered or omitted to emphasize relationships and major plots. The greatest deviation occurs with the omission of a trip to San Francisco which comprises over six percent of the novel. Family ties and events which occupied six percent of the text were barely mentioned in the telefilm as only one percent of background material. School punishment, the story of Babbie,

and Alice's grandparents were also eliminated from the telefilm product.

The telefilm developed Alice's relationship with her and with peers, Joel and Beth. This is hardly surprising as these elements required no additional sets, locales, or actors to support the basic plot. The large quantity one and one-half percent of the content reflects the variety of situations enhanced and hindered by Alice's drug use. The novel underscores the wide possibilities for a young person and the telefilm generally retains this concept.

#### Summer of My German Soldier

Patty, a Jewish girl, lives in a small Southern town during World War II. Because of her parents' lack of regard, she feels isolated from them and is comforted only by the family maid, Ruth. She chances upon Anton, an escaped German POW, from a nearby camp and shelters him in her backyard hideout. Anton begins to give Patty new confidence and self-pride. After Anton leaves, he is killed by government agents. Patty is sent to a reform school as punishment as an accessory. Only Ruth visits Patty, encouraging the girl to remember she is a person of value.

TABLE 2  
SUMMER OF MY GERMAN SOLDIER

Content Aspects	Percentage of Total Content	
	Book	TV
Character of Patty.....	12.5	10
Description.....	12	4
Description of minor characters....	10	12
Relationship with parents.....	8.5	11
Story of Anton.....	8	17
Relationship of Patty and Ruth.....	6	5
Patty's life after Anton.....	5	1
Story of Grandparents.....	5	0
Relationship of Patty and Anton....	4.5	11.5
(a) Patty's life before Anton.....	4.5	3
Character of Anton.....	4	4
Character of Ruth.....	4	1
Character of Father.....	3	4
(b) Patty's harassment and prosecution.	2.5	1
Police interrogation and		
investigation.....	2.5	2.5
Story at the reform school.....	2	0
Description of the POWs and war....	1.5	4
Character of the FBI agents.....	1.5	5
(c) Encounters with prejudice & racism.	1	.5
Story of Ruth and Anton.....	1	1
(d) Patty's Jewish faith.....	1	2
TOTALS.....	100	99.5

### Definitions

The following definitions are offered as clarification:

(a) Patty's life before Anton: a considerable portion of the book and telefilm is devoted to Patty's

environment during the presentation of the plot

(b) Patty's harrassment and prosecution: this aspect chronicles the suffering of Patty after her actions have been exposed to the public and is not to be confused with the legal investigation.

(c) Encounters with prejudice and racism: this encompasses both racist and anti-Semetic attitudes toward various characters.

(d) Patty's Jewish faith: Patty's faith accentuates the "crime" of harboring a German soldier more acutely and forces her into further isolation.

## Results

The most striking difference of the adaptation to the original Summer of My German Soldier is the sharp increase in the amount of space devoted to Anton, the escaped German POW. Although Anton is the title character, Greene's text has extensive exposition and denouement chapters that relate minimally to Anton's character. While the material certainly provides environment, the text examines how Patty develops aside from her time with Anton. Over double the original eight percent concerning Anton's background and escape was used in the telefilm.

A second change is the rise from 4.5 percent to 11.5 percent in the amount of script detailing the

tenderhearted relationship between Patty and the soldier. Other increases were Patty's relationship with her parents, the description of the POWs and the war, as well as usage of minor characters. The latter is exemplified by the FBI agents who are only part of the manhunt, but are fully developed characters in five percent of the television version. Aspects completely deleted from the final telefilm are the story of Patty's grandparents and her stay in the reform school.

#### Are You in the House Alone?

Are You in the House Alone? reports the story of Gail, a sexually active, though not promiscuous, girl, who is terrorized by notes and phone calls culminating in her rape by one of the most prominent young man in town. Her inability to protect herself, lack of satisfaction from the judicial system, and the remaining emotional scars present a realistic picture of rape's devastation.

#### Definitions

The following definitions are offered for clarification:

(a) Story of Gail before the rape: in addition to developing the environment of Gail's life, this section includes the rapist's terrorizing notes and phone calls.



TABLE 3

## ARE YOU IN THE HOUSE ALONE?

Content Aspects	Percentage of Total Content	
	Book	TV
(a) Story of Gail before the rape.....	11	16
Story of Madam Malevich.....	10	4
Characterization of minor characters..	8	5
Story of Steve and Gail.....	8	6
(b) Judicial repercussions of the rape....	8	4
Story of Gail's father.....	7	11
Relationship of Gail and Allison.....	6	4
(b) Sociological repercussions of the rape.	4	1
Description.....	4	5.5
Characterization of Gail.....	4	4.5
Story and character of Sonia.....	4	1
Characterization of Phil.....	4	2.5
(b) Physiological repercussions of the rape.....	4	3
Gail's sexual actions and birth control.....	3	1
Story of Gail after the rape.....	3	1
(b) Psychological repercussions of the rape.....	3	2
Characterization of Allison.....	2.5	3.5
Description of school counseling.....	2	3
Characterization of Steve.....	2	2
Description of the rape.....	1.5	3.5
Steve in conflict with Gail's family..	1	1
Encounter with Phil after the rape....	1	2
(c) Parents' relationship.....	0	2.5
Characterization of E. K. Miller.....	0	3
Gail's photography.....	0	2.5
Relationship between Mother and Gail..	0	6
TOTALS.....	101	100.5

(b) Repercussions of the rape: the aftermath and attitudes concerning the rape victim following the assault and during her "recovery." Judicial refers to all legal implications of the investigation and police reports as well as court proceedings and legal advice. Sociological refers to the reaction Gail faces from the townspeople and her peers after the attack. Physiological refers to the physical damage resulting from the rape, the hospital examinations, and home recovery. Psychological refers to Gail's perception and attitude after the rape.

(c) Parents' relationship: this element is the marital relationship between the parents rather than their contact with Gail.

## Results

Unlike the previous two books, Table Three outlines the addition of four areas not included or inspired by the original text. Two of these additions involve an expanded role of the mother's character which one, argues with her husband concerning her right to work and secondly, overprotects Gail before and after the assault. A third addition is a character named E. K. Miller, who has little if any counterpart in the novel. With three percent of the whole given to his role, this new area supersedes several key thematic aspects.

Finally, Gail's photographic classes, sessions, and entrapment of Phil significantly alter the resolution of the novel's plot. These additional elements comprise thirteen percent of the made-for-television movie.

Supplementary material constitutes major revisions, but nearly all the other aspects are similar in percentage of space, if not content. A few notable exceptions are the stories and characters of Madam Malevich and Sonia who lose three percent each. A two percent expansion describing the rape and a five percent enlargement of the father's unemployment story is evident from content analysis.

Perhaps the greatest significance for the purpose of this study is the uniform reduction in the percentage the telefilm committed to the repercussions of the rape. Judicial dropped over half, sociological lost three percent and physiological and psychological were down two points combined. More important than numbers, however, is the factual information which was altered or lost concerning the trauma of the rape victim.

#### Summary

A total deviation percentage is calculated by adding the deviation in each category per title, adding those figures, and dividing by two. The divisional number allows for 200 percent of book and telefilm to

be included. In this manner, the amount of alteration is evident. In Table Four, the titles are shown as they rank from highest fidelity, revealed by the smaller number, to the least faithful based on the Tables of Content Correspondence.

TABLE 4

THE ADAPTATIONS RANKED IN ASCENDING ORDER OF  
THEIR PERCENTAGE OF DEVIATION FROM THE NOVEL

=====		
Rank	Adaptation	Percent Deviation
1	Summer of My German Soldier	29
2	Are You in the House Alone?	30
3	Go Ask Alice	41
=====		

To reiterate, it is important to view the Tables of Content Correspondence more as estimates of content rather than absolutes. Although the percentages may be exactly or nearly the same, action as well as, dialogue, narration, and visuals can redirect the focus of the general categories.

An overview of the Tables indicates the trend for adapters to restrict the use of subplots and to concentrate upon a main line of action. As described following the specific Table, each telefilm eliminated

one subplot entirely. Specific actions, Alice's drug abuse, Patty's assisting Anton, and Gail's attack were nearly singled out for broadcast. The subplot can often be lifted from the text independent of the main plot and this will aid in the abridgment of detailed text. Secondly, audience members may be more conscious of alterations in main plots rather than notice differences in subplots.

Due to the deletion of minor stories, numerous characters were often omitted. The corresponding major characters often had increased exposure. Percentages of the amount of space devoted to specific elements in the young adult book and the matching telefeature were generally similar in number, but the nature of the two formats causes some differentiation in the presentation of those characters regardless of percentage equality. Often a character can be more economically delineated on screen than the printed page. If used effectively, vocal tone, facial expression, gesture, and interaction with others can be swift indicators of personality.

The following seven chapters will include an analysis of alterations in theme, dramatic construction, character, dialogue and narration, description, and setting.

## CHAPTER V

### ANALYSIS OF CHANGES IN THEME

#### Definition of "Theme"

"Theme is the central thought of the play as differentiated from plot, mood, or tone."<sup>1</sup> Unfortunately, this definition by John Dietrich does little more than provide additional vocabulary, but it does manage to separate theme from plot. A more complete outline of theme's elements is taken from the enlarged edition of the Princeton Encyclopedia of Poetry and Poetics:

. . .theme is equivalent to a summary statement of the main course of action or line of thought and feeling that is depicted. . .

. . .another sense of theme involves a reference not only to the subject of a poem, but also to its intention. . .

. . .theme is used to refer to a summary statement of the doctrinal (usually, moral, religious or philosophical) content. . .<sup>2</sup>

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<sup>1</sup>John E. Dietrich, Play Direction (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1953), p. 467.

<sup>2</sup>Alex Preminger, Frank J. Warnke, and O. B. Hardison, Jr., eds., Princeton Encyclopedia of Poetry and Poetics, Enlarged edition. (Princeton, NJ: Princeton University Press, 1965), p. 987.

The first and second parts of the above definition will be generally covered in the following chapter, analysis of dramatic construction. The remaining aspect, that of "doctrinal content," reflects more closely the focus of this chapter.

For the purposes of this study, theme relates to the universal truth being expressed as the meaning behind the plot or action of the story.

Few authors, even young adult authors, clarify the theme in specific words. Since theme remains a rather subjective opinion by the reader, a variety of interpretations are possible. The analysis included in this chapter supports this idea.

#### Method of Analysis

Continuing the methodology established by Asheim and Schmid, a synthesis of various literary critics was obtained using established published book reviewing tools. A consensus theme was then apparent and used throughout the remainder of the study.

As stated in the chapter concerning the nature of telefilms, very little analysis is published on these works. Reviews tend to focus on the performance of actors, style, and significance of the subject matter. Statements of the theme of the television films are

gleaned from the few review sources, as well as, the opinion of the author.

### Analysis of Theme

The following is an analysis of the theme of each of the three novels and of their television adaptations.

#### Go Ask Alice

Two ideas are interrelated in the theme of Go Ask Alice: a young girl is struggling for identity and acceptance among her peers and that acceptance comes with the high price of a continually debilitating drug habit. Most critics recognize these two areas as the major theme of the work with little discrepancy as to their relation to one another.

Perhaps Go Ask Alice is not about drugs as much as it is about survival.<sup>3</sup>

The diary of a fifteen year old girl powerfully depicts all the confusion, loneliness, and rebellion associated with adolescence.<sup>4</sup>

She is acted upon and unable to stand up to her own values.<sup>5</sup>

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<sup>3</sup>Interview with Richard Peck, Baton Rouge, Louisiana, 12 August 1982.

<sup>4</sup>Jack Forman, review of Go Ask Alice by Anonymous [Beatrice Sparks], in Library Journal, 97 (15 March 1972, : 1174.

<sup>5</sup>Gayle Nelson. "The Double Standard in Adolescent Novels," English Journal 64 (February 1975): 55.



. . .(Alice) who is turned on to drugs by her peers and begins a desperate tearing back and forth from the drug scene to the security of her family. The echo of the timeless confusion of adolescence is invested with the terrifying new ingredient of drugs for most teenagers these days, and this document is an eloquent look at what it must be like to be in the vortex.<sup>6</sup>

Covering a two year period the narrative is a pointed and explicit firsthand picture of life within the drug culture--the fellow initiates, trips, sex, and degradation.<sup>7</sup>

. . .(provides) knowledge of the slow forms of suicide accomplished by those who. . . participate in life-shortening activities . . .<sup>8</sup>

After reading the first few entries a reader senses that this lonely, frustrated girl is a natural target for drug pushers. Through the use of drugs she discovers a happy, exciting world where everyone seems free of personal inhibitions. She likes this personal freedom so she modifies her personality and her character to fit those of the hard, careless crowd of adolescents she has joined. . . .She becomes a symbol for every adolescent girl who flees to the West Coast to escape her past. What she discovers on the West Coast is that every runaway really wants to go home but is unable to admit personal failure.

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<sup>6</sup>Review of Go Ask Alice, by Anonymous [Beatrice Sparks], in Publisher's Weekly, 27 March 1972, p. 80.

<sup>7</sup>Review of Go Ask Alice, by Anonymous [Beatrice Sparks], in Booklist, 68 (15 March 1972): 611.

<sup>8</sup>Joanne Bernstein, "Suicide in Literature for Young People," The ALAN Review, 6 (Winter 1979): 12.

This young addict does go home and tries to reform. Her efforts are useless. Another runaway and another homecoming only serve to underscore the hopelessness of her position.

Adolescents will read Go Ask Alice. Despite its obvious flaws, it contains a strong message concerning the danger of dependence upon drugs.<sup>9</sup>

While basically a pioneer of the 1970s problem novel, Go Ask Alice presents a central thought of one's life gone out of control. Alice's actions represent universal desires for acceptance which lead to irrational acts in order to accomplish that end. The self-destructive force of drug addiction is presented through the eyes of a vulnerable girl unable to withstand the power the addiction had over her life.

Does the novel's theme vary in the telefilm adaptation? The following critics offer brief commentary on the primary focus of the television film:

(Director) John Korty leaves one with disturbing images of the progress of a nice girl to degeneracy and death.<sup>10</sup>

The film was forthright and in no way overdone in its depiction of the horrors

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<sup>9</sup>John W. Connor, review of Go Ask Alice by Anonymous [Beatrice Sparks], in English Journal, 62 (January 1973): 147.

<sup>10</sup>Ruth M. Goldstein and Edith Zorrow, The Screen Image of Youth: Movie about Children and Adolescents (Metuchen, NJ: Scarecrow Press, 1980), p. 241.

of severe 'uppers and downers' addiction  
 . . .<sup>11</sup>

Teenage drug abuse is the grim theme of  
Go Ask Alice, a drama based on the pub-  
 lished diary of a desperate girl  
 struggling to overcome addiction.<sup>12</sup>

The telefilm retains a major part of the theme of the novel. It is a matter of the degree to which the struggle is presented that is mostly lacking in the telefilm. The constant battle of temptation, defeat, triumph, and submission occurs repeatedly in the book. The central thought of Alice's battle for control over the drugs as well as her struggle to be a part of normal teenage society is carried through the telefilm with considerable fidelity. In conclusion, the book and telefilm both chronicle a young girl's fight within herself to control her destiny. Much of the degradation Alice faced and made herself a part of is merely suggested in the film and therefore, lessens the impact of "shocking" the viewer as to her lifestyle while hooked. If the editor's goal was to awaken the reader to the continuous terror of chemical dependency, it was lessened by the focus upon fewer incidents of recovery and relapse in the filmed version.

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<sup>11</sup>"Go Ask Alice," review of the telefilm, in Variety, 31 January 1973, p. 44.

<sup>12</sup>Judith Crist, review of Go Ask Alice (telefilm), TV Guide, 20 January 1973, p. A-4.

Summer of My German Soldier

Bette Greene's novel traces the action of a twelve year old American girl during World War II. The encounter, this girl, Patty has with Anton, a German POW in Arkansas, gives her hope that someone truly could love her and that her life is of some value. The theme of Summer of My German Soldier, as outlined by the following reviewers, centers on the concept of prejudice as a cruel attitude which can have devastating results.

The complex treatment of prejudice, the intensely real characterizations and setting, and a kind of Greek tragedy inevitability that leaves the outcome a triumph of the human spirit makes this novel unique.<sup>13</sup>

. . .she (Patty) learns how to value herself in the face of ultimate shame and hatred.<sup>14</sup>

A fine literary style develops the characters in this complex probe of prejudice.<sup>15</sup>

In spite of the prejudice and brutality around her Patty is acquiring insight and has begun to like herself by the end of the novel.<sup>16</sup>

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<sup>13</sup>Review of Summer of My German Soldier, by Bette Greene, in Booklist 70 (15 November 1973): 339.

<sup>14</sup>Ibid.

<sup>15</sup>Fopeano, Ethel C. "Young Adult Literature for Religious Education," Catholic Library World 47 (November 1975): 166.

<sup>16</sup>Lawana Trout, review of Summer of My German Soldier, by Bette Greene, English Journal 64 (October 1975): 93.

. . .it reveals the devastating effects of hatred and bigotry; and it shows how courage and friendship can be sustaining forces in a life filled with uncertainty and rejection.<sup>17</sup>

This novel explored the complexities of human nature, the dark side of humanity, a theme prevalent in adult classics, a theme not likely to change with time.<sup>18</sup>

Because it so consistently maintains a twelve-year-old's perspective, Patty's story, unlike much of current, realistic fiction for young people, is more than a mirror of reality. It offers no panaceas for loneliness, no easy solutions for problems; and this verisimilitude extends to the depiction of the minor characters as well.<sup>19</sup>

It's message--'You got love to give. . . ain't nothing better'n that'--is something no one should ever forget.<sup>20</sup>

As indicated above the central thought of the novel seems to stress prejudice in a small town Arkansas. The television film, which focuses on Patty's assisting

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<sup>17</sup>Peter Jurjevich, "Teacher's Guide to Summer of My German Soldier," (New York: Bantam Books, n.d.), n.p.

<sup>18</sup>Linda Bachelder et al., "Looking Backward: Trying to Find the Classic Young Adult Novel," English Journal, September 1980, p. 89.

<sup>19</sup>Mary M. Burns, review of Summer of My German Soldier, by Bette Greene, in Horn Book 50 (February 1974): 56.

<sup>20</sup>Review of Summer of My German Soldier, by Bette Greene, in New York Times Book Review, 10 November 1974, p. 44.

Anton, also includes negative attitudes toward Anton, Ruth, the Black house servant, and Patty. Two television critics wrote the following analyses:

Set in a small town in the deep South during World War II, the well-written screenplay deals with the hatred of townsfolk for the Germans interned in their midst and the bonds of friendship that develop between the girl, bewilderingly rejected by her father and the young man.<sup>21</sup>

Lest we miss the point, the proverbially wise and rotund black maid lectures the characters on the virtues of brotherhood.<sup>22</sup>

While it is true that the central story of the telefilm and resulting theme is the friendship forged between Patty and Anton, the book seems to encompass a larger theme. Patty's family environment, actions with Anton, and time in the reform school combine to help clarify her personal status with the world. Each of these three large areas explored in the novel reaffirm conflicts of a person out of step with her surroundings. The theme of the telefilm centering on relationships with key figures about her is only one component of the text's central

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<sup>21</sup>Steven Scheuer, Movies on TV (New York: Bantam Books, 1980), p. 639.

<sup>22</sup>Frank Rich, "One Hit, Two Misses," Time, 30 October 1978, p. 138.

thought. The discrepancy may be due in part to the compression of the complete story in the telefeature.

### Are You in the House Alone?

Richard Peck's novel has a clear and direct theme associated with the rape of a young girl and the subsequent repercussions. The theme presented in the novel is the failure of the judicial and societal system to effectively deal with the crime of rape. While Peck presents most of the typical concerns of an adolescent girl, his focus remains with the isolation she feels after the assault. The following collection of reviews indicates that his message was not lost.

Using the vehicle of a well told--non-sensationalized story, Peck makes a powerful statement concerning the after-problems--physical, emotional, and judicial--that face a rape victim.<sup>23</sup>

. . .the author's purpose is to show how rape victims are further victimized by society and the law.<sup>24</sup>

Peck's concern about the problem occasionally intrudes too much, but no one can quarrel with the question the book raises about

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<sup>23</sup>Review of Are You in the House Alone?, by Richard Peck, in Booklist, 15 October 1976, p. 326.

<sup>24</sup>Alix Nelson, review of Are You in the House Alone?, by Richard Peck, in Times Book Review, 14 November 1976, p. 29.

why the law protects the rapist rather than the victim.<sup>25</sup>

. . . exploration of present day official attitudes toward rape, it succeeds in dramatizing a contemporary and universal social problem.<sup>26</sup>

One striking part of this book makes it all worthwhile Gail asks why the law protects the rapist rather than the victim and the answer is: 'Because the law is wrong.'<sup>27</sup>

A skillfully handled, biting, indictment of rape and hypocrisy in a suburban school community.<sup>28</sup>

For Peck sees clearly both the society's problem and the victim's: the range of attitudes, the awful indignity, the ramifications of fear and shame.<sup>29</sup>

The television version of this novel received only one applicable review by Leonard Maltin, broadcast critic:

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<sup>25</sup>Sarah Law Kennerly, review of Are You in the House Alone?, by Richard Peck, in School Library Journal, 23 (December 1976): 69.

<sup>26</sup>Paul Heins, review of Are You in the House Alone?, by Richard Peck 53 (February 1977): 60.

<sup>27</sup>Review of Are You in the House Alone?, by Richard Peck, in Publisher's Weekly, 13 September 1976, p. 99.

<sup>28</sup>Elizabeth Minot Graves, review of Are You in the House Alone?, by Richard Peck, in Bulletin of the Center for Children's Books 30 (March 1977): 112.

<sup>29</sup>Zena Sutherland, review of Are You in the House Alone?, by Richard Peck, in Bulletin of the Center for Children's Books 30 (March 1977): 112.



Predictable thriller about high school co-ed who is the target of (a) terror campaign. Unsatisfactory adaptation of Richard Peck's Edgar Mystery Award--Winning novel.<sup>30</sup>

Indeed Maltin captures the essential difference in the theme of the novel and the telefilm. One of the points made in the novel centers on Gail's pre-rape sexual experience which in the eyes of the law limits her vulnerability as a victim. The reduction of this aspect in the telefilm, as well as Gail's forcing the rapist into the open, changes the rather hopeless reality Peck creates. The theme of the telefilm is contradictory to the novel in that the philosophical idea presented is more akin to "seek justice for yourself and all will be right." The theme of the novel is thus weakened to nearly the point of being a mystery story rather than an examination of justice.

#### Summary

For ease of comparison, the themes found in the three novel-telefilm pairs are summarized below.

Go Ask Alice: Novel. When one violates personal values to gain the acceptance of others, the acceptance

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<sup>30</sup>Leonard Maltin, TV Movies: 1981-1982. rev. ed., (New York: New American Library, 1981), p. 30.

may come at too high a price and lead to self-destruction.

Go Ask Alice: Telefilm. When one violates personal values to gain the acceptance of others, the acceptance may come at too high a price and lead to self-destruction.

Summer of My German Soldier: Novel. Prejudice, in a variety of forms and from a variety of sources, can only be endured by strong personal conviction and the support of others.

Summer of My German Soldier: Telefilm. Personal actions which deviate from the status quo can brand one an outcast from family, peers, and society.

Are You in the House Alone?: Novel. Social status often shields certain persons from punishment with victims receiving little justice.

Are You in the House Alone?: Telefilme. While rape is a crime often resulting in little justice, some satisfaction can be gained through personal action.

In conclusion, only one of the telefilms retained a high degree of fidelity to the novel. One telefilm had a slight shift in emphasis while the remaining film had a near complete redesignation of theme. Therefore, theme as represented by these three novels and telefilms may be changed in the telefilm adaptation to suite more acceptable resolutions to problems. This is merely supposition based on the examination of these three pairs.

## CHAPTER VI

### ANALYSIS OF CHANGES IN DRAMATIC CONSTRUCTION

#### Plan of the Chapter

This chapter attempts to analyze four broad areas of dramatic construction: (1) the amount of emphasis of major and minor plot lines, (2) changes in plot construction, (3) sources of television scenes, and (4) use of chronological order. A final summation of the striking changes in plot conclude the chapter.

For the purposes of this study, the following definitions were utilized. Plot is defined as "the pattern of events in a narrative or a drama."<sup>1</sup> The plot of a novel serves as the motivated sequence of events and is often combined with various subplots. A subplot is a subsidiary line of action within itself. Scenes are single units of action and when combined together form a sequence or episode. Sequences are so arranged as to develop some relationship between scene, subplot, and plot.

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<sup>1</sup>Alex Preminger, Frank J. Warnke, and O. B. Hardison, Jr., eds., Princeton Encyclopedia of Poetry and Poetics, Enlarged edition. (Princeton, NJ: Princeton University Press, 1965), p. 622.

### Major and Minor Plot Lines

Television programming is conceived, executed, and viewed under a tight time-line. The production must be designed in such a way so as to attract the viewer and sustain him through countless home and personal interruptions. A lack of complexity may be initiated to insure easy viewing for the audience. With limited time, television is often forced to use only strong major plots and eliminate loosely related minor ones. The goal of this chapter is to determine the extent of emphasis placed on major and minor plots for television adaptations.

### Method of Analysis

The Tables of Content Correspondence provide the statistics used to determine the relative amount of space devoted to major plots versus the time allotted to minor ones. For the purpose of this study, major plots consist of ten percent or more of the content of either the novel or the adaptations. Minor plots, usually greater in number, subsequently consist of less than ten percent of the content.

The Tables of Content Correspondence were constructed to break down various elements of major plots. Therefore, in each instance, a major plot often including the plot of the emerging self, is presented to show exactly what comprises the storyline. The percentage

of total length which the novel-telefilm devoted to major plots was listed in Table Five. The deviation included in the table was determined by subtracting the telefilm percentage from the novel percentage.

The same figures relative to minor plots are presented in Table Six. Tables Seven and Eight act as a summation of average deviation in percentage of length of each telefilm's major and minor plots.

### Results

Six major plots were found in the three pairs. In all but one instance, the telefilm adaptations increased the proportionate length devoted to the plots. The one major plot element of "rape and its repercussions" from Are You in the House Alone? was decreased a dramatic eleven percent. In addition, one telefilm created a new major plot from a minor plot of the novel. This was accomplished by devoting more than ten percent of the telefilm's length to a plot which comprised less than ten percent of the book.

There are twenty-two minor plots in the three novels, excluding the minor plot which became major in the film. The adapters increased the proportionate length devoted to five of these plots and decreased the proportionate length devoted to five; emphasis on three plots was unchanged. Six minor plots in the novels were

TABLE 5

EMPHASIS DEVOTED TO MAJOR PLOTS BY THE NOVELS AND THEIR TELEFILM ADAPTATIONS

Title	Plot Element	Percentage of Total Content		
		Book	TV	Devia- tion
Go Ask Alice.....	Alice's Emerging Self (Total)	24.5	27.5	+3
	Relationship with parents	7.5	12.5	+5
	Relationship with Joel	5	7	+3
	Relationship with other men	4	3	-1
	Running away from home	2	2.5	+ .5
	Encounters with death	2	0	-2
	Relationship with siblings	1	1.5	+ .5
	Encounters with religion	1	.5	- .5
	Encounters with homosexuality	1	.5	- .5
	Counseling	1	0	-1
Go Ask Alice.....	Effect of drug lifestyle (Total)	5.5	11	+5.5
	Fear of revenge by drug users	2	.5	-1.5
	Peer pressure to use	1	2	+1
	Legal implication of drugs	1	2	+1
	Punishment for drug use	1	0	1
	Pushing drugs	.5	4	+3.5
	Relationship with Jan	*	2.5	+2.5

TABLE 5 - Continued

Title	Plot Element	Percentage of Total Content		
		Book	TV	Deviation
Summer of My German Soldier	Patty's Emerging Self (Total)	15	16.5	+1.5
	Relationship with parents	8.5	11	+2.5
	Life before death	4.5	3	-1.5
	Encounters with racism/prejudice	1	.5	-.5
	Encounters with religion/faith	1	2	+1
Summer of My German Soldier	Story of Patty and Anton (Total)	9.5	13.5	+4
	Relationship, hiding, escape	4.5	11.5	+7
	Interrogation and investigation	2.5	1	-1.5
	Harrassment toward Patty	2.5	1	-1.5
Are You in the House Alone?	Gail's life before the rape	11	16	+5
	Rape and its repercussion (Total)	22	11	-11
	Judicial	8	6	-2
	Sociological	4	1	-3
	Physiological	4	3	-1
	Psychological	3	2	-1
	Gail after rape	3	1	-2

\*Less than one-half percent

TABLE 6

EMPHASIS DEVOTED TO MINOR PLOTS BY THE NOVELS AND THEIR TELEFILM ADAPTATIONS

Title	Plot Element	Percentage of Total Content		
		Book	TV	Devia- tion
Go Ask Alice	Story in San Francisco	6.5	0	-6.5
	Story of Grandparents	3	0	-3
	Story of Babbie	2.5	0	-2.5
	Story of Beth	1	8.5	+7.5
	Story of Doris	1	2.5	+1.5
	Story of Chris	1	2.5	+1.5
	Story at mission	1	6	+5
Summer of My German Soldier	Story of Anton	8	17	+9
	Patty's life after Anton	5	1	-4
	Story of Grandparents	5	0	-5
	Story at Reform School	2	0	-2
	Relationship of Patty and Ruth	6	5	-1
	Relationship of Ruth and Anton	1	1	0



TABLE 6 - Continued

Title	Plot Element	Percentage of Total Content		
		Book	TV	Deviation
Are You in the House Alone?	Relationship of Steve and Gail	8	6	-2
	Story of Gail's Father (a)	5	5	0
	Relationship of Gail and Allison	6	4	-2
	Story of Sonia	4	1	-3
	Story of Madam Malevich (a)	6	0	-6
	Steve in conflict with parents	1	1	0
	Parent's marital relationship	0	2.5	+2.5
	Story of Gail's photography	0	2.5	+2.5
	Relationship with Mother	0	6	+6

(a) This figure differs from the Table Content Correspondence figure as it includes only that percentage of action and plot, not character.

TABLE 7

AVERAGE DEVIATION IN EMPHASIS DEVOTED TO MAJOR PLOTS  
BY THE NOVELS AND THEIR TELEFILM ADAPTATIONS

Title	Percentage of Deviation
Go Ask Alice.....	+8.5
Summer of My German Soldier.....	+5.5
Are You in the House Alone?.....	-6
Average percentage of deviation..	+3

TABLE 8

AVERAGE DEVIATION IN EMPHASIS DEVOTED TO MINOR PLOTS  
BY THE NOVELS AND THEIR TELEFILM ADAPTATIONS

Title	Percentage of Deviation
Go Ask Alice.....	+3.5
Summer of My German Soldier.....	-3
Are You in the House Alone?.....	-2
Average percentage of deviation..	- .5

eliminated in the telefilm and three new minor plots were created.

Two of the telefilms show a higher average of emphasis on major plot lines than do the novels; one shows a lower average. The three adaptations average a three percent higher proportional emphasis on major plots than do the novels.

One adaptation increases and two decrease the average of emphasis on minor plots as compared with that of the novels. In Go Ask Alice, the increase is due to recurring treatment of Beth and the extended time Alice spends in the mission talking with the priest. The average deviation in proportional emphasis devoted to minor plots from novel to telefeature is minus .5 percent.

#### Plot Construction

During a reading of both novel and telefilm script, the material was numbered to indicate each scene and sequence. Telefilms were viewed again to confirm the scene breakdowns in light of the movement of the story. The total number of scenes and sequences was compared to determine whether the telefilms increased or decreased the number of sequences and scenes from its original book.

Table Nine presents a second index of plot construction, the "sequence-to-scene-ratio." Using figures from Table Five the ratio is obtained by dividing the number of scenes in the novel or adaptations by the number of sequences. The ratio, which indicates the average number of scenes in a sequence, revealed whether the telefilms employ an average of greater or fewer scenes per sequence than their novel base. This information is summarized in the "change in sequence" to scene ratio column where a plus figure indicates that the telefilm contains a greater number of scenes than does the novel. A minus figure conversely represents that the novel has more scenes per sequence than its adaptation.

### Results

Every adaptation decreases the number of sequences in the novel and with one exception, the number of scenes. The telefilms present an average of 11 fewer sequences and 85 fewer scenes than do the novels. A variety of differences exists between the three novels.

With one exception the decrease in the number of scenes and sequences is directly related to the total number of sequences presented in the novel. Therefore, the more scenes or sequences used in the novel, the greater the number eliminated in the telefilm. There is no general proportionate relation of total number

TABLE 9

## NUMBER OF SCENES AND SEQUENCES IN THE NOVELS AND TELEFILM ADAPTATIONS

Title	No. of Se- quences: Novel	No. of Se- quences: TV	No. of Scenes: Novel	No. of Scenes: TV	TV's Change in No. of Se- quences	TV's Change in No. of Scenes
Go Ask Alice.....	33	16	246	69	-17	-177
Summer of My German Soldier....	24	14	97	59	-10	- 38
Are You in the House Alone?....	20	15	68	80	- 5	+ 12
Averages.....	26	15	137	69	-11	- 68

of sequences and scenes in the novel to the telefilm. The adaptation of the novel with the highest number of scenes in the sample presents the highest number of scenes in the telefilm.

Each of the telefilms presents fewer scenes in the average sequence than do the corresponding young adult novels. The telefilms use less than one fewer scenes per sequence. The amount of change is related to the number of scenes in the average sequence in the novels; those novels with the highest sequence-to-scene ratio receiving the greatest amount of decrease in this ratio in the telefilm.

TABLE 10

CHANGE IN SEQUENCE-TO-SCENE RATIOS IN THE NOVELS  
AND THEIR TELEFILM ADAPTATIONS

Title	Seq.-to- Scene Ratio in Novel	Seq.-to- Scene Ratio in TV	Change in Seq.-to- Scene Ratio
Go Ask Alice.....	7.5	4.3	-3.2
Summer of My German Soldier.....	4.0	4.2	- .2
Are You in the House Alone.....	3.4	5.4	+2.0
Averages	4.9	4.6	- .5

Schmid surmised:

Because transitions between scenes are gradual and transitions between sequences are abrupt, a low sequence-to-scene ratio generally indicates rapid movement of the plot.<sup>2</sup>

The same correlation seems to apply in this instance; the action of the telefilms does seem to substantiate this analysis. The results reveal that action in the novel Go Ask Alice moves more quickly than in the telefilm; the action in the novel Summer of My German Soldier retains the same pace; only the novel Are You in the House Alone? seems to be paced more rapidly than the telefilm.

#### Major Features in Scenes and Sequence Changes

The following section presents some of the most striking changes in the scenes and sequences of the novel and telefilm pairs.

#### Go Ask Alice

The made-for-television version of Go Ask Alice presents over three scenes less in the average sequence

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<sup>2</sup>Betty Ann Palmer Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs" (Ph.D. dissertation, University of Michigan, 1967), p. 74.

than does the novel. This represents the widest range of change in the scene-to-sequence ratio of all three novels. The lower ratio of the novel makes the telefilm version seem to move rapidly and it condenses the exposition of Alice, her initiation, and life with chemical dependency.

The telefilm contains one long sequence of fourteen scenes and a variety of other sequences with scene numbers ranging from two to six. Rapid transitions in several places advance the telefilm but occur more infrequently than in the novel. Alice attends a party in one scene and is seen as a devoted junkie in the next. Similarly, she moves from the Youth Center back home to a birthday party in two consecutive scenes.

The novel opens with a long sequence of exposition and character development and uses a variety of sequence lengths. Approximately five scenes are interspersed with six sequences of between eleven and seventeen scenes. Pacing in the telefilm is more uniform than in the novel.

#### Summer of My German Soldier

The climax of the telefilm version, which focuses upon the hunt and capture of Anton by the authorities, is a medium length sequence of four scenes preceded by an extended twelve scene exposition and development



sequence. The majority of the fourteen sequences contains only three scenes. The same uniformity is evident in the novel which contains three sequences with two scenes; five with three, seven with four, six with five and three sequences with six scenes. The ratio in the novel, 4.0, and the telefilm, 4.2, is the closest of the three novels studied.

In the televised version, Summer of My German Soldier contains a written prologue appearing on screen and is counted as one scene. This message, while uncinematic and without antecedent, gives exposition information necessary to the telefilm. The information includes an explanation of the POW's in America, a fact of which many viewers may be unaware.

#### Are You in the House Alone?

Of the adaptations viewed, only Are You in the House Alone? increased the number of scenes, though not sequences. The twelve additional scenes are directly correlated to the final sequence which contains twelve scenes. With no precedent in the novel, this longest television sequence portrays Gail's entrapment of Phil through time-lapse photography.

Peck's novel contains shorter sequences causing the action to advance more swiftly. Eight sequences contain one or two scenes (one television sequence has

one scene); six have three scenes (two television sequences have three scenes); two have five; one has six (three telefilm sequences have six); two have seven (one telefilm sequence has seven); one has eight (two telefilm sequences have eight). The concentration of the sequences containing large numbers of scenes implies a slower pace than its original novel.

One sequence opening the telefilm includes Gail's transfer to the hospital from the rape scene. Nearly the same sequence of action with minor variations recur later in the film. In the three novels studied, this is the only instance of a repeated sequence.

#### Sources of the Telefilm Scenes

When judging the fidelity of adaptations, the retention of dramatic construction or plot is generally the first aspect discussed. Since plot presents the possibility of theme, it is important to see how the adaptation deviates from the original novel.

Scenes serve as a fundamental unit of dramatic construction second only to individual camera shots. Discussion of each "shot" is outside the scope of content analysis. The novels' scenes serve as a basis for determining the sources of telefilm scenes. This section seeks to determine if a significant utilization of novel scenes represents high fidelity of the telefilm

to the novel.

### Method

The outline of the novel and telefilm scenes based on the full text was utilized for the scene-to-sequence study was marked to indicate whether the scene was retained, altered, or omitted in the adaptation. By comparing the novel's list of scenes with the same of the telefilm, it was possible to determine the changes. The number of scenes listed per title includes the scenes from the novel plus the number of new scenes. Altered scenes often are composites or portions of several scenes into one scene. Therefore, the total of omitted, altered, and retained scenes does not equal the number of scenes in the telefilm.

The following definitions are offered as explanation for the following section of analysis. Scene elements based on a parallel scene in the novel are labeled "retained"; based on a portion of the parallel scene are "altered"; and scenes without basis in the novel are "new." Scenes which are presented in the novel, but have no representation on screen are "omitted." The analysis concerning the sources of scenes is found in Table Eleven.

TABLE 11

SOURCES OF THE TELEFILM SCENES, AS COMPARED  
WITH SCENES IN THE NOVELS

Title	Number Retain- ed	Number Altered	Number Omitted	Number New
Go Ask Alice.....	16	45	185	11
Summer of My German Soldier..	30	15	52	5
Are You in the House Alone?....	22	16	30	30
Totals.....	68	76	267	46

### Results

Television retains relatively few of the novels' scenes intact. A number of scenes presented on television are based on scenes from the novels but with some alteration. These changes usually include omission of some content, combination of one or two scenes, and inclusion of new material. Forty percent of the total number of scenes in all three novels were omitted from television films. Every telefilm omitted more scenes than it retained and, with one exception, more than it altered. The larger number of total scenes in the novel the larger the number of scenes omitted in the telefilm.

New scenes which have no base in the novel range from 8.5 percent of the total scenes in Summer of My German Soldier to 37.5 percent in Are You in the House Alone? The amount of retention of scenes from the novel is not correlated to the fidelity of content aspects listed in the Tables of Content Correspondence. Certain plot emphasis can be presented in a variety of ways equivalent to the novelist's relative emphasis.

#### Major Features in Sources of the Telefilm Scenes

The following section includes a brief description of the major features in scenes retained, altered, omitted, and added.

#### Go Ask Alice

This novel contains the largest number of scenes, 246, and, in the adaptation, the largest number of omitted scenes, 177, in the study. Three-fourths of the original scenes do not appear in the television version. The count for the scenes in the novel followed the diary entries except when short passages retaining the same thought were counted as one.

The omissions include descriptions of drug trips and life in San Francisco, passages of her life before drugs, and the story of her grandparents. Major

alterations were noted in composing numerous scenes into one scene. These scenes reflected portions of actions chronologically repositioned from the novel. Similarly, altered scenes also involved retaining characters throughout the telefilm who had been dropped early in the novel. Beth and Jan were two such characters.

The retained scenes were broad highlights of Alice's life. These included her buying the diary and conversations with Beth, as well as, her introduction to drugs, her attempted recovery, and her final decision to stop keeping a diary. In this study, Go Ask Alice is the clearest representation of eliminating scenes for condensation of a large span of action and time.

#### Summer of My German Soldier

The telefilm omits fifty-two of the novel's ninety-seven scenes. Complete deletion of certain characters and their subsequent actions are the leading cause of omission. Charlene Madlee and Patty's grandparents, as well as, news of the war and Patty's own emotional conflict, constitute part of the omissions.

The telefeature's fidelity to the major plot of Patty and Anton is supported by the thirty retained and the fifteen altered scenes. The alterations are all combinations of two or three scenes shown in a single one. Conversations are repositioned in scenes to economize

the presentation of ideas.

With the exception of a visit to the synagogue in Memphis, the addition of five new scenes involve the search for Anton. While this search is alluded to in the novel, its mention is very brief. The telefeature uses these scenes to convey a stronger sense of action and adventure than is present in the novel.

#### Are You in the House Alone?

Are You in the House Alone? is the shortest in terms of page numbers of the three young adult novels. The telefilm version seems to "compensate" by including the highest percentage of new scenes in the study. The telefilm retains twenty-two of the original sixty-eight scenes including highlights of the terrorism by Phil, the rapist. Again, these are action scenes of suspense and reaction to it. Mere closeups of a ringing telephone condition the audience to anticipate Phil's haunting messages.

The new scenes are largely divided between Gail and Steve's emerging relationship as opposed to a declining one in the telefilm, her entrapment of Phil, and the parent's marital relationship. The first is a romantic interest and the remaining two are visual scenes of conflict. The new scenes are without basis in the novel.

The number of scenes omitted equals the number of new scenes. The omitted scenes are spread throughout the telefilm and do not concentrate in any one area. The omission includes the film career of Madam Malevich, the visit to Steve's home, and the dinner at the Lawvers. Perhaps more importantly is the deletion of a pelvic examination, a visit to the birth control clinic, and a scene of rejection by Mrs. Montgomery, whose children she babysits, toward the tainted victim.

#### Chronological Order

Both novelist and adaptor may choose to rearrange the order of action. An event can be presented out of chronological order to any purpose desired. The editing techniques available in telefilms, such as dissolves and wipes to indicate flashbacks or dream sequences, correspond to passages in the novel occurring out of place. Mention is given below to the unusual changes in chronology included in the novel-telefilm pairs.

#### Go Ask Alice

Presented in diary form, the novel and telefilm open with a statement declaring the material is taken from an actual fifteen year old girl's diary. Both novel and telefilm adaptation progress in a similar order, although the novel covers a longer period of time. No



mention is made in the telefilm of Alice's purchase of a second diary to continue the journal of her activities. There are no flashbacks presented during this time with the exception of Alice's drug hallucinations. The mother's voice-over at the conclusion of the telefilm and the editor's epilogue at the conclusion of the novel similarly close out the action.

#### Summer of My German Soldier

While containing certain memories, Summer of My German Soldier does not include any definite flashbacks to interrupt the action. The novel covers a longer period of time, summer to late fall, while the telefilm includes a much briefer period of time, merely a few days. In the telefilm, Anton is killed the same day he leaves Patty's protection. This contrasts to the novel's lapse of several weeks, if not months, between his leaving and his fatal capture.

#### Are You in the House Alone?

Only Are You in the House Alone? uses a flashback at the beginning of both the telefilm and novel to open the action. However, these prologues have no relation to one another. The book's beginning passage acts as an exposition of Gail and Steve's relationship and involves the reader by a intriguing passage:

I wonder now if someone else was with us that night standing up on the watchtower rock, hearing Steve call my name, watching me drop into the water and seeing us swim toward each other.<sup>3</sup>

The telefilm's opening sequence shows an unconscious Gail being wheeled to the hospital. The emergency room team prepares her as the doctor questions why she is there. She answers, "He raped me!" Following these prologues, the action picks up chronologically through the assault to a final passage in which Gail ponders the possibilities of Phil's fate.

#### Basic Changes in Plot

The following section considers each of the novel and telefilm pairs to determine if the same story is told in both formats.

#### Go Ask Alice

The major plot in both novel and telefilm is the same: a young, insecure girl becomes involved with drugs as a way to be accepted, and she eventually runs away to a life of prostitution and degradation to support her habit. Upon her return home, with a vow to stay

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<sup>3</sup>Richard Peck, Are You in the House Alone? (New York: Dell Publishing, 1976), p. 10.

clean, peer pressure forces Alice back into drugs. Just as her life, after a second run from home, seems to be righting itself, she is found dead from an overdose that is viewed as accidental or suicidal.

Because this is a personal record of her life, Alice's story is presented from her own point of view. The telefilm, attempting to achieve the same intimacy, uses a similar first person viewpoint. Only her mother's voice-over at the end of the telefilm paralleling the editor's prologue and epilogue changes the presentation view. The novel explores Alice's psyche with interior monologues, but the same is accomplished in telefilms by voice-over narration.

The two formats present the same basic encounters of Alice with her peers, family, and acquaintances on the road. The telefilm, however, fails to present a logical progression of Alice's growing dependence on drugs. In only one brief transition is Alice seen changing from a normal shy teenager into a very drugged rebel. The ease with which Alice cons her doctor and her parents out of drugs and tranquilizers and the depth of the depravity she endures and causes herself is glossed over. The telefilm could have made a more powerful statement concerning the drug lifestyle if some element of these scenes were retained. One subplot that was eliminated is the opening of a boutique in San Francisco by

impoverished sixteen year olds, Chris and Alice. The credibility of such an occurrence is highly questionable and would have interfered with the action of the storyline.

The plot changes in the adaptation are basically true to the novel. However, some important presentations of the conflicts every young person faces and the lifestyle of the drug users were shallow.

#### Summer of My German Soldier

Summer of My German Soldier retains to a large extent the first person point of view by Patty. There are instances which have an omniscient viewpoint, for example, Anton at the POW camp and FBI agents talking of the search. The third person viewpoint is used to present events outside the scope of the first person point of view.

Both the novel and the telefilm portray the same storyline. Patty, a bright, sensitive Jewish girl, manages to find some sense of worth when, to the dismay of her demoralizing father, she aids an escaped POW German soldier. Anton and Ruth, her maid, give Patty new perspective on her personal value and place in the world. The reader and the viewer are left with the impression that Patty will become a strong person of her own even though she is an outcast to her family and community.

The novel's adaptation conveys primarily the same story as the book. While background concerning the war is brief in the telefilm, the era and atmosphere are reproduced faithfully and in great detail. The telefilm does not continue Patty's story at the reform school where she gains a certain freedom from the stifling town and her parents. The message that this young girl is a person of value is strongly translated from novel to telefilm. Less time is spent covering her internal conflicts and the story has a more action-oriented line to satisfy viewers.

Of the novels adapted for telefilms in this study, this book is truest in the presentation of the original story and the spirit behind it. Summer of My German Soldier contains the fewest new scenes and while it eliminates the post-Anton aspect of the novel, the telefilm retains and alters most of the scenes.

#### Are You in the House Alone?

Are You in the House Alone? contains the most dramatic change from novel to telefilm as it eliminates eleven percent of the major plots. The major storyline involves a young girl, sexually experienced, being raped by the town's most prominent young man. The victim receives no satisfaction from any social group or judicial institution. This last aspect of the plot is the most

altered in the telefilm.

In direct opposition to the idea of injustice as presented in the novel, the telefilm allows the victim, Gail, to cleverly trap the rapist with substantial evidence pointing toward his premeditation of another attack. Although there is still no judicial satisfaction, mention is made of a pre-trial hearing with no followup later in the telefilm as to the outcome. The viewer finishes the program with a sense that good has triumphed and evil will be punished. The further elimination of various repercussions of rape is the largest deviation in any of the three novels examined.

A larger emphasis, only hinted at in the novel, is placed on parental strife. The telefilm includes a weighty subplot concerning the parent's early marriage, the implied heavy drinking by the father due to his unemployment, and the father's opposition to the mother going back to work.

The novel is presented in the first person point of view to allow a very personal viewpoint of rape's effects on the victim. The telefilm does not retain the same viewpoint, but generally uses an omniscient point of view. Gail's voice-over at the conclusion of the film is the only use of narration resembling first person in the telefilm.

Although the adaptation does convey the story of a young girl's injustice and the social taboos concerning rape, it fails to include most of the information and confrontation to a satisfactory extent. The high number of omitted scenes replaced by new material was geared to a more mystery-action sequence. Except for the compression of scenes in Go Ask Alice, this title undergoes the largest amount of alteration in dramatic construction.

#### Summary

While basic plot lines of all three novels remained the same, the construction of the novels and the choice of scenes underwent a variety of changes. The depth to which these plots were developed generally suffered in all three films, although Summer of My German Soldier to a lesser extent. After examination, scene by scene, of the structure and emphasis of three young adult novels and telefilms, the following conclusions were surmised.

Six major plots of more than ten percent of the total length of the novel or telefilm were evident. Two major plots were increased in the telefilm. One was decreased eleven percent. One minor plot in a novel became a major plot on telefilm. Twenty-two minor plots were presented in the novels. On film, five were increased,

five decreased, and three remained unchanged. One adapter, Judith Parker, created three new minor plots while six were eliminated completely. Only one minor plot eliminated had over 6 percent of the novel's total content. Stress is placed on major plots with less emphasis on the majority of minor plots.

As might be expected, telefilms use fewer scenes and sequences than the original. The larger the number of scenes the greater the percentage of scenes omitted. Fewer scenes are presented per sequence in telefilms than in the corresponding novel. This lower ratio implies a quicker pace in two of the three novels. The accelerated pace in the telefilm usually is the result of several scenes being condensed into one scene.

The sources of the television scenes show seventeen percent are retained, eighteen percent altered, and sixty-three percent omitted. The remaining scenes in the telefilm have no basis in the novel. In general, certain types of scenes are transferred to the screen. They include retained scenes which advance the plot significantly and altered scenes which retain the basic action elements while modifying or eliminating other elements. The latter still serve for advancement of the plot.

Omitted scenes often revolve around a memory, a description, or characters as they relate to the main



characters or situation. These may include encounters in the past with current problems or characters such as grandparents, teachers, students, or friends. Exposition concerning how a character feels or interprets an action is often deleted or sometimes modified.

New scenes are almost all action-oriented or romantic in nature. Chases, assaults, romantic interludes, and conflicts are presented without having antecedent in the novel. In the two novels with sexual situations, neither is openly presented and is generally left to the reader's imagination in the adaptation.

Only one telefilm, Are You in the House Alone? altered the chronological action to include a flashback at the beginning of the telefilm. The material presented was dissimilar to the novel and was later repeated in the midst of the telefilm. Its purpose served to interest viewers in the first two minutes of the telefilm.

While the storyline from all three novels remains enough to be recognizable by readers of the book, the telefilms reveal a variety of changes in plot. Highlights of the action of the novel are usually retained. The action of the plot is often simplified and shortened. Viewpoints are changed and generally use the omniscient view to open the scope of presentation. Background relations between characters are simplified or implied.

Action scenes of visual conflict are retained and often increased. Vague concepts and abstractions become concrete images and realities.

As mentioned earlier, physical actions, as opposed to mental ponderings, are less likely to be condensed and eliminated. Material of instruction is reduced or eliminated. Inner turmoil, so much a part of the young adult novel, may be replaced with something more easily filmed and presented on the screen. In two of the three instances, endings of greater satisfaction bordering on "happy" occurred contrary to the novel.

How do the findings of this chapter relate specifically to young adult novels? Each of the examined novels includes central characters who are facing a multifaceted conflict in their coming of age. Although the story line of action is retained in the telefilms, the character action and internal turmoil is often replaced with a one-dimensional problem. The novels include complex concerns of most young people, but the telefilms reduce those concerns to isolation, parents, and insecurity.

In addition, minor characters are included to present alternative lifestyles, and attitudes are eliminated or modified to present only stereotypical teacher or friend. Scenes in the novel which may reveal the inner thinking of a character are modified to the point of uniformity. Very few unlikely situations appear

on the screen; most are content to occur in normal ways.

While young adult novels undergo alterations when transferred to the screen, some of the original scenes, which might open an adolescent's eyes and ears to the world, often become pap television programming. The young adult novel is presented with less depth of plot development, altered endings, and increased action and romance in the telefilm adaptation.

## CHAPTER VII

### ANALYSIS OF CHANGE IN CHARACTER DEVELOPMENT

#### Introduction

As developed by Lester Asheim and Betty Schmid, "content analysis" does not generally include a complete and detailed summary of changes in every characterization in a study.<sup>1</sup> This current study of the content elements maintains the same format. The subtle changes in phrases and wording by an adapter can result in a wide variety of character changes. Very seldom does the dialogue follow exactly the novelist's work and neither do the descriptions of the character's appearance. Often due to the need to promote the telefilm by using a popular star or recognizable face, the physical character described in the book is sacrificed for the immediate recognition. In a similar fashion the description of line delivery is only suggested by the actor's ability.

"Well," she said, making the word sound important. "Your Ruth, that uppity Nigra, sees me making a

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<sup>1</sup>Betty Ann Palmer Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs" (Ph.D. dissertation, University of Michigan, 1967), p. 112.

bee-line for the meat counter and she practically breaks out into a run to get there first. She tells Gene, 'Give me the rest of that hamburger.'" Mrs. Benn's voice sounded like a white woman trying to imitate a colored one. "Now, you just tell me what's a darky gonna do with two pounds of hamburger? All she wanted was to keep me from getting any and that's the truth!"

"Oh," said my mother, sounding genuinely grieved. "She's probably eaten it by now."

"I don't want the meat!"

"What do you want?" asked my mother, confused.

"To teach her a lesson. I want you to fire her!"<sup>2</sup>

The above passage contains typical dialogue from Summer of My German Soldier. The dialogue is translated to the screen with only minor alterations. The arrangement of certain lines is varied, but basically the words and certainly the meaning are true to the book. How dialogue will be said can only be subjectively determined. As an actor provides subtle facets of character by how he speaks, the television actors attempt to convey visually and orally the same message, as the underlined areas of the above passage indicate. This cannot be measured quantitatively.

Although the author utilized the technology of the videotape recorder, it is still nearly impossible

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<sup>2</sup>Bette Greene, Summer of My German Soldier, (New York: Bantam Books, 1974), p. 16.

to comment as to the fidelity of the character as presented by a specific actor. The subjective nature of descriptions such as the actor creating a "natural," "dynamic," or "sympathetic" character, cannot be justified quantitatively and seems out of place in this study. Due to this fact, subtle changes and nuances of characters are not represented in the tables of this chapter. Exploration of elements including the number of characters, emphasis on major roles, usage of minor characters, name changes, and specific feature changes comprise the content of this chapter.

#### Changes in the Number of Characters

Changes in the number of characters are determined by tabulating the number of characters in the novel and in the matching telefilm. The number of omitted characters is determined by subtracting the number of characters not appearing in the novel from the number of characters appearing in the telefilm. It is important to delineate the characters who were included in this aspect of character development. "Extras" are those figures who generally appear as part of the background environment and, due to the lack of dialogue and action, offer no advancement of the plot are not counted. For example, Are You in the House Alone? contains a passage concerning a squash game; with the exception of Phil, all of the

team players are disregarded. The practice is applied to groups of students, townspeople, and other vague characters.

Table Twelve outlines a general survey of the number of non-extra characters appearing in the novel and telefilm.

TABLE 12  
NUMBER OF CHARACTERS IN THE NOVELS  
AND THEIR TELEFILM ADAPTATIONS

Title	Total no. of char- acters in novel	Total no. of char- acters in telefilm	No. of characters new to TV	No. of characters omitted on TV
Go Ask Alice.....	44	21	3	23
Summer of My German Soldier.....	43	22	5	21
Are You in the House Alone?.....	30	18	3	12
Averages.....	39	20	4	17

## Results

A general survey reveals that the larger the number of characters in a novel, the greater the number of characters utilized in corresponding telefilm. In addition, approximately half of the total number of each novel's characters were eliminated. Near uniform changes occurred in the analysis of the number of characters omitted and added by the adapter. With the exception of Go Ask Alice, a considerable portion of the deleted characters are adult figures. All of five new characters added in Summer of My German Soldier represent all adult authority figures in minor roles.

### Treatment of Major Characters

For the purposes of this study, a "major part" is defined as a figure whose character study totals four percent or more of the entire pagination of either novel or telefilm. The remaining minor parts are character studies which occupy less than four percent of the total pagination.

Logic dictates that television cannot fully develop all the characters presented in a complex novel. This analysis will determine relative emphasis or de-emphasis, on major and minor characters. Where re-evaluation of categories was necessary for a more representative survey it is so noted.



TABLE 13

SPACE DEVOTED TO CHARACTER DEVELOPMENT OF MAJOR CHARACTERS OF TELEVISION,  
AS COMPARED WITH THEIR TREATMENT IN THE NOVELS

Title	Character	Percentage of Total Content		
		Book	TV	Change
Go Ask Alice.....	Alice (a).....	24	14.5	-9.5
Go Ask Alice.....	Joel (b).....	5	7	+2
Summer of My German Soldier..	Patty.....	12.5	10	-2.5
Summer of My German Soldier..	Anton.....	4	4	0
Summer of My German Soldier..	Ruth.....	4	1	-3
Are You in the House Alone?..	Gail.....	7	5.5	-2.5
Are You in the House Alone?..	Phil.....	4	2.5	-1.5
Are You in the House Alone?..	Madam Malevich (c) ..	4	4	0
Are You in the House Alone?..	Sonia.....	4	1	-3
Averages.....	.....	23	16.5	-7

TABLE 13 - continued

(a) Alice's character is the basis for the entire novel and as such the various facets of her personality were subdivided to reflect areas of her character and these individual percentages totaled to determin the amount of the text devoted to her character study.

(b) Alice's relationship to Joel forms the basis of his story and character.

(c) Re-evaluation of Madam Malevich's units was necessary so as to separate the large portion of the novel which deals with her cinematic history and that part which is character study.

The figures in each column represent the percentage of the amount of space devoted to individual character development in relation to the total pagination of novel and telefilm.

### Results

Although the average was minus seven percent, the telefilm adaptations retained general fidelity to the amount of space devoted to each of the major parts. The greatest amount of variation is in the 9.5 percent decrease in Alice's character. Due to the very personal nature of this novel written in diary format, difficulty arises in identifying those areas devoted to the main character. The second largest variation is a 2.5 percent decrease in the total percentage devoted to Patty's character in Summer of My German Soldier. The elimination of a major portion of the novel dealing with her time in the reform school may be largely responsible for the variance. The stress given to the marital relationship of Gail's parents in Are You in the House Alone? may account for the similar 2.5 percent decrease of Gail's character development. Joel in Go Ask Alice presents a notable increase of character. While he is merely one of Alice's romantic interests in the text, he assumes a larger percentage and becomes the preeminent encounter in the telefilm.

### Treatment of Minor Characters

The Tables of Content Correspondence again provide the figures for comparison between the roles of minor characters in the novels and telefilms. Minor characters are defined as those occupying between one and three percent of the total length of the novel. Individuals whose character development were found to have less than one percent are grouped together as "other minor characters."

Table Fifteen serves as a summation of Table Fourteen the average percentage of change in the amount of space devoted to all minor characters in telefilms, compared with the same in the novels.

### Results

As shown in Table Fourteen, a sharp separation in the percentage of telefilm devoted to minor characters and novels occurs in this analysis. Eliminated completely are both pairs of grandparents and Babbie from Go Ask Alice. Increases in Beth's character as a mirror to Alice's actions show the most dramatic rise. A second increase in emphasis from nearly zero to six percent is shown in the character of Gail's mother in Are You in the House Alone? The impact of this increase will be discussed later in the chapter. In each of the adaptations, one character was increased at least three percent.

TABLE 14

SPACE DEVOTED TO CHARACTER DEVELOPMENT OF MINOR CHARACTERS IN TELEFILMS,  
AS COMPARED WITH THEIR TREATMENT IN THE NOVELS

Title	Character	Percentage of Total Content		
		Book	TV	Change
Go Ask Alice.....	Grandparents....	3	0	-3
Go Ask Alice.....	Babbie.....	2.5	0	-2.5
Go Ask Alice.....	Beth Baum.....	1	8.5	+7.5
Go Ask Alice.....	Doris.....	1	2.5	+1.5
Go Ask Alice.....	Chris.....	1	2	+1
Go Ask Alice.....	Others.....	.5	2.5	+2
Summer of My German Soldier..	Others.....	10	12	+2
Summer of My German Soldier..	Father.....	3	4	+1
Summer of My German Soldier..	FBI.....	1.5	5	+3.5
Summer of My German Soldier..	Grandparents....	5	0	-5
Are You in the House Alone?..	Others.....	8	5	-3
Are You in the House Alone?..	Alison.....	2.5	3.5	+1
Are You in the House Alone?..	Father.....	2	6	+4
Are You in the House Alone?..	Counselor.....	2	3	+1
Are You in the House Alone?..	Steve.....	2	2	0
Are You in the House Alone?..	Mother(a)	0	6	+6
Are You in the House Alone?..	E.K. Miller(a) ..	0	3	+3

(a) These two characters are included for comparison as in the telefilm the mother's substantially increased and E. K. Miller is created in dramatic opposition to the novel.

As mentioned earlier, this includes Beth, as well as the FBI agents, and the father in Are You in the House Alone?

TABLE 15

TOTAL CHANGE IN SPACE DEVOTED TO CHARACTER  
DEVELOPMENT OF MINOR PARTS IN TELEVISION,  
AS COMPARED WITH THEIR TREATMENT  
IN THE NOVELS

Title	Percentage of Change
<u>Go Ask Alice</u> .....	+ 6.5
<u>Summer of My German Soldier</u> .....	+ 1.5
<u>Are You in the House Alone?</u> .....	+12
Average.....	+ 7

The amount of relative length devoted to the character studies of minor parts increased in all three telefilms. The largest increase of 6.5 percent and twelve percent correspond to the enlargement of two characters who originally had minor, if not miniscule, parts.

#### Changes in the Names of Characters

Each of the telefilm adaptations contains at least one name change from the original novel. No major

character's name was altered. This section will chronicle name alterations which in several cases may be the results of gender changes or compositions of several figures.

In Go Ask Alice the figure titled Jan Meeker is actually a composite of Marcia Greene who harasses Alice at the grocery store, Babs who harasses her at school, and Jackie who slips her drugs while passing out test papers. While not given a name in the telefilm, a woman equivalent to Sheila in the novel is shown in the flashback Alice has to a moment of sadistic torture. Two gender divergences and one accompanying name change include the novel's Margie Ann who becomes Tom, a young student who asks if Alice is "holding" any drugs for sale after her initial reform. Although the name remains, Dr. Miller's character changes from a male to a female psychiatrist who treats Alice while she is in the hospital.

Summer of My German Soldier contains the fewest name changes of all three works. Mayor Crawford becomes Mayor Holderness for no apparent reason. Freddy's name undergoes a spelling change to Freddie, which has little significance in a video broadcast. Again, this reduction in deviation may be due largely to the author working very closely with the screenwriter, a circumstance not repeated in the other two novels studied.

The third novel-telefilm pair, Are You in the House Alone?, contains the largest variation of character names. The school guidance counselor is Miss Venable, who is transformed to a more sophisticated Miss Rouillard. With the name change comes an alteration from a nervous and inarticulate counselor to a smooth professional. A composite of figures appears in the guise of the telefilm's Chris Elden, the photography teacher. As the only male instructor, he may be seen as a substitute or combination of various faculty: Mr. Bauman, Coach Foster, Mr. Bryant, and Mr. Sampson. This combining of male characters defeats some of the suspense of possible rapists and the paranoia Gail feels around men on her return to school.

The two gender changes, excluding the children Gail babysits, in Are You in the House Alone?, seem to typify the potential disregard television has for original themes and ideas. The first of these gender-name changes is the substitution of the male police chief fearful of the Lawver's power and his own job for a sympathetic, but forceful policewoman, trained in rape trauma. The statement the author makes concerning the often disregard and bureaucratic handling of rape victims is entirely eliminated. The second exchange is both a composite of Mrs. Montgomery, the muddling, lonely housemother, into Jessica Hirsch, dynamic lawyer and mother of two.



The male attorney in the novel, Mr. Naylor, is firm, direct, and pragmatic concerning Gail's chances for an accurate conviction. While Jessica Hirsch does much of the same, her gender seems to make her more accessible to a very fearful Gail, who knows Jessica as a friend and employer. Author Richard Peck comments on the change:

I would never. . . have put in a police-woman or a woman lawyer because I'm afraid the young girl who would wish to have women in that role and in that situation would never or have a hard time finding them. I wish there were women on every suburban police force on the rape squad. I'm afraid that's not the case. And in fact, that you would personally know in your social circle a woman lawyer, that's pretty glorified stuff that's not likely to happen.<sup>3</sup>

The final change, Dr. Reynolds, familiar to Gail through the Planned Parenthood Clinic becomes Dr. Carson, an emergency room physician.

These name and gender cases may be utilized by television for economy in numbers of actors and characters, as well as simplification of plot. The gender changes may be television's attempt to break what producers view as stereotypes, but in doing so clumsily altered on important themes and ideas.

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<sup>3</sup>Interview with Richard Peck, Baton Rouge, Louisiana, 12 August 1982.

### Major Features in Character Development Changes

The following represents an overview of the most significant alterations in character development from each of the books and accompanying telefilms. As stated at the beginning of the chapter, the basis of analysis is not an indepth character study. Rather the object of studying the elements of content to examine the inter-relation of novel-telefilm figures.

Many of the changes in the characters of the young adult novels and telefilms have been commented upon in earlier sections of the chapter. The following represents a survey of some significant variations of characters which merit attention whether by nature of their importance to the action of the novel or the amount of change in the space devoted to their person.

### Go Ask Alice

The major character change in Go Ask Alice is again difficult to deduce because the reflective and personal nature of the book. Both formats provide an insight into the complex psyche of an adolescent girl who copes with intense feelings of isolation and peer pressure. The book has a more quixotic nature regarding her maturity.<sup>4</sup> As with many young girls, she may revert

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<sup>4</sup>The terms "book" and "television" preceeding a character's name refers to the character appearing in either of the respective formats.

from a sensible teenager of fifteen to a childlike adoration of life more commonly experienced at ages nine or ten. The television Alice has a more stable pattern over a sustained period of time. Once she has experienced drug use and while attempting recovery, she loses her naivete for a cynical and suspicious attitude. An early entry in the diary reveals Alice's varying nature:

December 25: It's Christmas! Wonderful, magnificent, happy, holy Christmas. I'm so happy I can hardly contain myself. I got some books and records and a skirt I really love and a lot of little things. And Mother really loved her pin. She really did! She loved it! She put it right on her nightgown and wore it all day. Oh, I'm so happy she liked it.

January 1: Frankly, I wouldn't dare say this to anybody but you, Diary, but I'm not too sure I'm going to make it in a new town. I barely made it in our old town where I knew everybody and they knew me. I've never even allowed myself to think about it before, but I really haven't much to offer in a new situation. Oh dear God, help me adjust, help me be accepted, help me belong, don't let me be a social outcast and a drag on my family. Here I go bawling again, what a boob, but there isn't any more I can do about that than there is I can do about moving.<sup>5</sup>

This conflict of maturity, peer pressure, and isolation are prominent in the novel and build gradually to a reduced level of prominence in the telefilm as the

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<sup>5</sup>Anonymous [Beatrice Sparks], Go Ask Alice, (New York: Avon Books, 1971), pp. 18-19.

struggle with drugs dominates the young girl.

Alice's parents largely remain the same, non-descript people in both novel and telefilm. Their position and attitude differ little. Their reunions with Alice, a pleasant reaffirmation of love, are slighted in the telefilm and consequently limit the idea of parental support for troubled adolescents.

The increase in Joel's character represents a long passage of dialogue which forms the basis of their relationship to Alice, but it is not recorded verbatim in the book. While Joel remains a college student and assistant to her father, the romance between Alice and the student only begins weeks before her death. His attention to her appears to be a strength and weakens something of the "suicidal" ending. His actions for avoiding contact with her in the chemical dependency unit are more clearly stated in the telefilm than in the novel.

Television Beth Baum, Alice's straight bookish friend, is a more sustained character throughout the telefilm. While the reader is introduced to the shy girl and then follows their friendship until she is dismissed by Alice, the viewer sees a very understanding Beth who survives rejection, confrontation, and emerges as a support figure for Alice by the end of the telefilm. Beth remembers to send the diary to the hospital to aid

in Alice's recovery and celebrates her return home from the chemical dependency center. With such a sustaining telefilm comraderie, in addition to Joel's attention, the television version again seems to weaken Alice's motivation for a potential suicide or renewed use of drugs.

The television movie Go Ask Alice does not present expanded adult figures as does the other two films. No adult was disproportionately increased. The priest, teachers, and several other potentially interesting adults were maintained or reduced. The grandparents and the San Francisco adults were eliminated when they may have provided insights into alternative lifestyles and attitudes. The elimination refocused the adaptation back to Alice making her more visible and, consequently, the telefilm more single-character oriented.

#### Summer of My German Soldier

The author's presence as a consultant on this novel can again be considered a possible factor in the amount of fidelity of the book to television characters. Only a few exceptions that have not been previously discussed in the major and minor characters are worth noting below.

Patty is a twelve year old who asserts her own will in electing to protect an escaped German soldier.

Her decision in both the book and film is an instantaneous one with no personal regret. The venture provides encouragement and inspiration for an attention starved young girl. Patty appears in the novel and the telefilm as a victim of religious, social, and adolescent prejudice. Her isolation from certain people such as Freddy for his inferior social status, Edna Louise for religious differences, and her father as a reminder of a forced marriage is adequately revealed in the televised version. Her ability to deal with numerous adverse forces strengthens her to endure the hardship of the reform school and the realization that she is, with the exception of Ruth, truly alone in the world. The telefilm does not continue the book's storyline to the reform school, but the viewer is left, in the words of Bette Greene "knowing that Patty will survive."<sup>6</sup>

Anton Reiker is physically portrayed by Bruce Davison as a shining example of the master race. His blond hair and blue eyes are the most obvious of all aspects of physical character. Although he seems less commanding and occasionally less desperate, his character also seems to parallel the motivations of the literary Anton. He is a central character in the action of the

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<sup>6</sup>Interview with Bette Greene, telephone interview, 28 October 1982.

telefilm, but has a proportionately smaller part in the novel. This may account for more emphasis on his role as an emotional romantic figure in the telefilm as opposed to a more inspirational mentor in the novel.

The father, Harry Bergen, and mother, Pearl, also are true to the novel characters. The insecure, domineering father publicly defends his daughter's privacy after Anton's death, but conversely abuses her physically and mentally. The overly indulgent love for Patty's sister Sharon by both parents is revealed through constant attention to the younger child. The elimination of the grandparents may have weakened the tension which existed between Pearl and Harry. Little background was given into his violent and hostile nature as a result of his insecurity. The mother's fundamental change was from a fairly active companion of the father to a much more passive and weakened southern flower. Her preoccupation with her appearance, her disappointment in Patty, and her manipulation of people seemed less evident in the telefilm.

The other substantial change was in the FBI agents who became more developed characters as opposed to the original stereotyped government agents. Pierce and McFee are given coverage as to the planning and execution of the manhunt for Reiker. FBI agent Pierce appears confident with a direct purpose in both book and adaptation,

but has a greater interaction with McFee who acts as comic relief during the hunt. He is portrayed as a bungling and sloppy agent.

Minor figures such as Mayor Holderness, Edna Louise and Mrs. Benn retain most of their stereotypic character to round out the prejudiced small town mentality. New characters are all adult figures including the members of the search crew such as guards, police, and townspeople. A rabbi, a photographer, and one gas station attendant, who finally locates Anton, are also created for the telefilm. With the exception of the minor characters, most of the character development in the . . . to the original novel.

#### Are You in the House Alone?

Gail Osborne is a contemporary adolescent who faces most of the normal conflicts of this period of life. In the novels she makes the decision to become sexually involved and "asserts control over her body by acquiring the Pill from Planned Parenthood."<sup>7</sup> Similarly, she faces the isolation of a new environment as she moves from a large city to a small suburban

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<sup>7</sup>Pamela D. Pollack, "Sex in Children's Fiction: Freedom to Frighten?" in Young Adult Literature: Background and Criticism, ed. Millicent Lenz and Ramona M. Mahood (Chicago: American Library Association, 1980), p. 200-201.



community. These two factors are only assumed in the telefilm.

The television Gail presents herself as an average student admiring Steve for his scholastic ability. Her attitude after the rape is one of determination to continue life without being crippled by her own terror. This is manifested as television Gail takes her "justice" in her own hands by entrapping Phil with a photograph as he prepares to assault Sonia. The sequence has no basis in the novel. This highly calculated and improbable "revenge" is more realistically developed in the novel with Gail pounding on Phil's sports car with a rock. She gets little satisfaction from the incident and remains scared through the end of the novel.

Gail's maturity in analyzing the demise of her relationship with Steve and the decision to remain in her town are not portrayed in the telefilm. Fortunately, however, Gail's action in the television version does display similar maturity in dealing with her father's unemployment and responsibility while babysitting. Her sensibility about seeking help for the terrorizing phone calls and notes is recreated from novel to telefilm.

Steve Pastorini is a less developed figure in the telefilm as he is given only a few scenes which serve primarily to portray his support of Gail through her ordeal. His ethnic background and conflict with Gail's

parents are reduced drastically. In the telefilm, Steve is given the chance to confront the rapist and physically threaten him. No similar action occurs in the novel. In the telefilm and the book Steve is a superior student and is sensitive to others, as well as responsible to his parents often serving as an additional worker when needed. Romantically, the televised Steve is given more of an opportunity to show love than the text Steve as again the romance is fading when the novel opens in direct contrast to the telefilm.

Phil and Alison remain largely the same characters with Phil being seen as more of a socio-path than in the novel. His abuse of Alison and ability to fence make him appear more sinister than in the novel. In wanting to avoid all confrontation Alison seems quite faithful to the novel. Her scene with Phil provides no concrete answers to his actions but furthers her suspicions.

Other changes in minor characters such as Mrs. Montgomery and the Police Chief have been discussed previously. Three significant remaining characters include Madam Malevich, Sonia, and Gail's mother. Madam Malevich originally an actress turned drama instructor becomes an English teacher. Her role, as Peck describes, is "a wise woman. . .a teacher who knows more about kids

than their parents dare to know."<sup>8</sup> Her eccentric nature, elaborate dress, and insightful understanding are quite understated in the telefilm. Her position is reduced to token teacher who makes a house call appearing more as a nosey visitor than a concerned teacher.

Sonia, a second eccentric, is the least developed of all characters in the telefilm. While the novel goes to great length to show her individuality, verve, and intelligence, the telefilm barely allows the viewer a glimpse of the figure who will be Phil's next victim. In the novel Sonia serves as an interesting comparison and contrast to the other ordered lives in the cloistered community, but appears only in passing in the telefilm with no background or development.

Perhaps the most dramatic practice of expanding roles for adults can be seen with the mother and father. Possibly to capitalize on the popularity of Blythe Danner and Tony Bill, two actors familiar with prime time audiences, a second story line was developed. A major conflict of husband and wife, as well as working mother having little time for a child, is presented outside the realm of the novel. The mother becomes a strong central force in the dominance and overprotection of Gail. Their constant bickering seems too intense for

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<sup>8</sup>Peck interview.

the situation. In only one scene from the book do mother and daughter reach out together to heal a common hurt, the father's job situation. The other scenes of confrontation and the mother's dominance are so strong as to weaken Gail's independent stature. The strength the mother shows is consistent only in perhaps providing a role model from which Gail could base her assertive photographic action. In order to achieve Peck's message of the vulnerable family and emasculated father, the telefilm would have to reprogram the mother to take the father's place.

#### Summary

Each of the novels and telefilms retain, omit, and add characters of the original for televised presentation. The manipulation is due in part to the length of telefilm running time, production time schedules and costs, and the nature of the viewing situation. The latter refers to the difficulty of watching a multitude of complex characters in a situation which is likely to have both personal and commercial interruptions. These aspects distinguish adaptations of novels into theatricals from made-for-television movies.

None of the telefilms present more characters than the novel it is based upon. The three pairs add between three and five new characters to the telefilm

for a total of eleven new characters with no strong basis in the original book. Of these eleven, eight are adults and the remaining three are adolescents. In each instance, the additions are very minor characters having only one or two lines. They are usually broadly drawn representing character types such as teachers, police, or townspeople.

Omitted characters were similarly minor figures often parents of friends, townspeople, and classmates. The three pairs omitted between fifteen and twenty-six characters. The total number of characters deleted from all three was sixty-seven with forty-four being adults, twenty-two adolescents and one child. As Schmidt confirms, "All of the characters whom a reader would remember are present in the television plays."<sup>9</sup>

Major actors such as Barbara Barrie, Michael Constatine, Blythe Danner, and William Shatner are used in essential roles. The increase in a particular role is more likely to be a non-dialogue visual revelation of character in terms of a look or response than in added scenes.

The telefilms devoted six percent less of their total length to character study than do the novels.

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<sup>9</sup>Schmid, "Selected Novels Adapted to Ninety Minute Television Programs," p. 138.

This decrease is largely the result of minor characters being eliminated. The young adult novel is often viewed as a text of character and case studies and the change therefore is rather important deviation from the genre. When characters who are created by the original authors to reflect various life styles and attitudes are omitted or reduced this may decrease the author's original focus.

Five name changes occur. Three accompany gender changes and two other have little related meaning. The three gender changes include one female to male and two male to female. In each case, the characters were professionals: a doctor, a police officer, and an attorney. The latter two alter the author's intention by placing women in traditionally male-dominated situations.

In two of the three pairs a high degree of fidelity in characters can be found between the book and film. Only in Are You in the House Alone? does the novel become a changed character study. Richard Peck best describes the switch from a struggling victim to a calculated survivor concerning Gail's eventual telefilm triumph: "If you're going to be a rape victim, be sure to have your camer."<sup>10</sup>

Composites of characters wherein one or two figures become a single character occurred in all three telefilms.

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<sup>10</sup>Peck interview.

This condensation allowed adapters to use similar actions and attitudes without multiple small roles. While most major characters are similar in action the degree of their motivation is less defined and apparent to the viewer.

## CHAPTER VIII

### ANALYSIS OF CHANGES IN DIALOGUE AND NARRATION

#### Introduction

Three major divisions are included in this chapter: an analysis of the amount of dialogue used in the young adult novel and the telefilm, an analysis of the sources of the television dialogue, and treatment of potentially offensive material in the telefilm adaptation. Major features of the changes in dialogue from novel to telefilm are also included.

#### Distinction between Dialogue and Narration

As the major portion of this study is based on the earlier methodology of Asheim and Schmid the use of their definitions seem appropriate. Schmid defines dialogue as:

. . .any speech spoken by an actor  
or any quotation assigned to a character  
in the book whether soliloquy or a  
speech between two or more characters.<sup>1</sup>

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<sup>1</sup>Betty Ann Palmer Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs" (Ph.D. dissertation, University of Michigan, 1967), p. 140.



Also included as a part of dialogue are brief descriptions of how a phrase was said. For example, "she said hesitantly," would be counted as dialogue rather than narration.

Further differentiation between dialogue and narration by Schmid includes the following definition of narration

. . .all material in the novels not assigned through quotations to a specific character, and, in the television plays, any monologues spoken by an off-camera narrator or actor in the role of narrator and non-verbal material presented through camera shots or the superimposition of printed matter at a time when no character is speaking.<sup>2</sup>

In the case of Go Ask Alice where the entire novel is presented as an internal monologue type of writing between Alice and her diary special consideration is included throughout the chapter. For this one novel only, the use of quotation marks is the differing symbol to indicate dialogue while all other material not in quotation marks is counted as narration.

#### Amount of Dialogue and Narration

Dialogue may be the simplest of all content to be transferred to the screen. Narrative material including

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<sup>2</sup>Ibid.

description of setting, physical traits of character and action, and other material require complex and often expensive adaptation. The adapter and production staff who hope to retain any semblance of the novel have to re-create to some detail the staging and action created by the author. Dialogue, however, can be easily retained by including the character's words from text to telefilm script.

It would be logical, therefore, to assume that the greater the amount of dialogue a book contains, the simpler the adapter's task. This section also attempts to determine if the assumption that novels use more narration and telefilms more dialogue is true. The first task in the analysis of the dialogue and narration was to mark each of the quarter pages of the young adult novel and the telefilm script to indicate whether the passage contained dialogue or narration. These passages were then counted and totaled. The percentage of dialogue and narration is based on the total pagination of both the novel or telefilm script. Counts of dialogue served as the base figure. Narration, all material not in monologue or conversation form, was then determined by subtracting the amount of dialogue from a hundred percent. The results of this study are presented in Table Sixteen.

TABLE 16

ANALYSIS OF THE AMOUNT OF DIALOGUE AND NARRATION  
IN THE NOVELS AND THEIR TELEFILM ADAPTATIONS

Title	Percentage of Dialogue in Novel	Percentage of Dialogue in Telefilm	Percentage of Narration in Novel	Percentage of Narration in Telefilm
Go Ask Alice.....	2.5	71	97.5	29
Summer of My German Soldier...	72	88.5	28	11.5
Are You in the House Alone?...	57.5	83	42.5	17
Averages.....	44	81	56	19

### Results

The average of the three telefilm scripts devotes nearly forty percent more of their total length to dialogue than do the young adult novels. The variance in the percentage is fourteen percent with the novels Go Ask Alice using the least dialogue and Summer of My German Soldier utilizing the most. The exclusive use of first

person narration in the Go Ask Alice test accounts for the lower figure in both book and telefilm dialogue. A little over half of Are You in the House Alone? and nearly three-fourths of Summer of My German Soldier is presented in dialogue.

### Sources of Dialogue

While the above analysis indicates that the telefilm may choose to use large amounts of dialogue in the production, the sources of the material is not always directly adapted from the original novel. Dialogue may be derived from four sources: These include: (1) "direct transfer" of the dialogue from book to telefilm; (2) rewritten narrative into dialogue; (3) dialogue based on hints from the narrative or dialogue; (4) new dialogue with no basis in the novel. Examples of each are included below.

#### 1. Dialogue from the novel Are You in the House Alone?

. . . "Who did this to you?"  
 I never hesitated: "Phil Lawver."  
 "You can't go around making accusations you can't prove," the lawyer had said. But being in the same room with Madam Malevich was very different from being in the same room with Mr. Naylor.  
 "So," she said. "It is not entirely unexpected." Any body else would have gasped. "I knew the Lawvers before you were born. They have always lived too much. . . as if they were the only people on the earth. It does not astonish me

that in time they produce a child who  
cannot live in a world wiz (sic)  
others."<sup>3</sup>

The same dialogue adapted for the telefilm with  
little change ("direct transfer"):

MADAM MALEVICH: Oh, I'm so sorry. Who  
did this terrible thing to you?  
GAIL: Philip Lawver  
MADAM MALEVICH: Lawver. I knew the Lawvers  
a long time before you were born. They  
always lived too much like they were the  
only people on earth. I am not astonished  
that they should produce a son who cannot  
live in this world with others.<sup>4</sup>

2. Narrative material from the novel Go Ask

Alice:

I'm deeply in love with Richie, and  
Chris is in love with Ted, and we want  
to spend as much time with them as we can.  
The bitch is that none of us ever seem to  
have enough money, so Chris and I have  
both had to push a little pot. Or course  
we only sell to the kids who are heavy  
users and who would just buy it from  
someone else if they didn't get it from  
us.

Ted and Richie are in college, and  
they have to work a lot harder than we  
do in high school so they don't have the  
time to sell. And beside's it's a lot  
easier for guys to get busted than for  
girls. At first it was pretty hard to  
keep my cool around the Establishment,

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<sup>3</sup>Richard Peck, Are You in the House Alone? (New  
York: Dell Publishing Co., 1976), p. 143.

<sup>4</sup>Judith Parker (adapter), Are You in the House  
Alone?, a television film based on the novel of the same  
title by Richard Peck, (New York: Charles Fries Produc-  
tions, September 20, 1978), [pp. 105-106].

but since I'm now Richie's chick all the way I have to do what I can to help him.<sup>5</sup>

The same narrative material rewritten into dialogue for the telefilm:

RICHIE: It's like penny candy for pre-meds to supply this stuff. . .for the whole scene, whatever anybody's bag is, all they want. If we just had the time to push. . .

CHRIS: At schools. . .in that car?  
. . .are you crazy?

ALICE: I just don't understand why you're into pushing all of a sudden. Don't you work on weekends any more?

RICHIE: Now don't get in an uproar baby. That's what you get from too much talk and too little smoke.

CHRIS: Alice and I could do Bill's number at the junior high.

TED: He was pushing pills, mainly. But it's money all the same. And we're gonna miss it.

CHRIS: I think I could ge it all back for you. If you're good to me.

RICHIE: Wow! Would you do that for me, baby?

ALICE: Sure, I'd do anything for you.<sup>6</sup>

### 3. A hint from the novel Summer of My German Soldier:

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<sup>5</sup>Anonymous [Beatrice Sparks], Go Ask Alice (New York: Avon Books, 1971), pp. 57-58.

<sup>6</sup>Ellen M. Violet (Adapter), Go Ask Alice, a television film based on the novel of the same title by Anonymous [Beatrice Sparks], (New York: Metromedia Productions, January 24, 1973), [pp. 14-15].

"Who's in the kitchen?" my father called out.  
 "It's nobody, just me."  
 "Get something and get back to bed."<sup>7</sup>

The hint as developed for telefilm dialogue.

FATHER: Did you hear that, Pearl?  
 MOTHER: What, Harry?  
 FATHER: Hush, hush. I thought I heard something.  
 MOTHER: You gotta stop all this spooky stuff, Harry. I'm gonna be a mass of wrinkles if I don't get some sleep. Well, of course you heard something Harry. It's summer. . .all sorts of squirrels and things foolin' around on the room.<sup>8</sup>

4. Completely new television dialogue Are You in the House Alone?:

MOTHER: The Beatles?  
 FATHER: You know, when we were in college we were on the phone all the time to each other.  
 MOTHER: Uh, huh. Every night at 6:00 p.m. If you only knew. . .you know if you were even one minute late. I'd set by that phone, stomach churning away.<sup>9</sup>

Analysis as to the source of each quarter page unit of dialogue was noted as it compared to the same

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<sup>7</sup>Bette Greene, Summer of My German Soldier (New York: Bantam Books, 1973), pp. 72-73.

<sup>8</sup>Jane-Howard Hammerstein (adapter), Summer of My German Soldier, a television film based on the novel of the same title by Bette Greene, (New York: Highgate Productions, October 30, 1978), [p. 42].

<sup>9</sup>Parker (adapter), Are You in the House Alone?, a television film, [p. 30].

in the original. Percentages are again based on the total pagination of the television adaptation. Following the discussion of sources of narration, this analysis is presented in Table Seventeen.

### Sources of Narration

Television, as a visual and audible form, uses dialogue in combination with various types of narration. Actions, descriptions, and detail are included in narration which vary from superimposed lettered material to a camera shot. The narration in the sample telefilms came from three sources: (1) "direct transfer" of narrative from the novel; (2) based on dialogue passages in the novel; (3) based on hints in the novel's narrative; (4) completely new narrative by the adapter and production staff. Examples of the different sources of narration from the novel-telefilm pairs follow.

#### 1. Narrative material from the novel Go Ask

Alice:

. . .We never get tired and she and I  
are two of the most popular girls at school.  
I know I look great, I'm still down at 103  
pounds, and every time I get hungry or  
tired I just pop a Benny.<sup>10</sup>

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<sup>10</sup> Anonymous [Beatrice Sparks], Go Ask Alice,  
p. 53.



TABLE 17  
ANALYSIS OF THE SOURCES OF DIALOGUE AND NARRATION  
IN THE TELEFILMS

Title	Pct. Direct Trans- fer	Pct. from Narra- tive <sup>a</sup>	Pct. from Hints	Pct. New
Sources of Dialogue				
Go Ask Alice.....	2.5	10	19	39
Summer of My German Soldier.	25	2	17	44
Are You in the House Alone?.	13	6	15	49
Average.....	13.5	6	17	44
Sources of Narration				
Go Ask Alice.....	13	0 <sup>a</sup>	8.5	7.5
Summer of My German Soldier.	5	0	3	3
Are You in the House Alone?.	6	0	3	8
Average.....	8	0	5	6

<sup>a</sup>In the lower half of the table (Sources of Narration) this column becomes the percentage adapted from dialogue in the novels. Narrative material in the novels which is retained as narrative in the telefilm is listed under "direct transfer." None of the telefilm adaptations had over one half percent the narration derived from the novel's dialogue.

The same material appears with little change in the form of a voice-over narrative by Alice.

ALICE: (voice-over) I'm down to 103 and feeling great. Whenever I get hungry or tired, I just pop a Benny. Richie even gives me stuff to have when I'm alone and want to turn on. Isn't that nice?<sup>11</sup>

2. Dialogue from the novel translated to narrative in the telefilm Are You in the House Alone?:

"Meaning?"  
 "Meaning I'll fight a lost cause if you say so."  
 "No. Because if we lost, the Lawvers win."  
 "Then that's about it. But remember, they win anyway."  
 "There's just one more thing you can tell me," I said. "Why does the law protect the rapist instead of the victim?"  
 "Because the law is wrong."<sup>12</sup>

Gail speaks the following lines as a voice-over monologue at the conclusion of the telefilm:

. . .I asked Jessica after it was all over how come the law protects the rapist and not the victim and she said, 'Because the system was wrong.'<sup>13</sup>

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<sup>11</sup>Violett (adapter), Go Ask Alice, a television film, [p. 14].

<sup>12</sup>Peck, Are You in the House Alone?, p. 137.

<sup>13</sup>Parker (adapter), Are You in the House Alone?, a television movie, [p. 122].

3. Television narration developed from hints in the novel Go Ask Alice:

. . .Frankly, I think I'm scared witless inside about going back to school but in my head I know it's going to be all right because I have Joel and my new super straight friends and they'll help me.<sup>14</sup>

The same passage is visually depicted as:

CUT TO JOEL'S CAR PULLING TO CURB  
IN FRONT OF HIGH SCHOOL. Alice kisses  
Joel and walks around.  
CUT TO LONG SHOT OF ALICE MOVING TOWARD  
SCHOOL AS SHE TURNS TO WAVE.  
CUT TO MEDIUM SHOT OF JOEL.  
ZOOM AWAY FROM JOEL.  
CUT TO LONG SHOT OF ALICE AS SHE CONTINUES  
IN, MOVES TO TOP OF STAIRS, TURNS AND WAVES.  
FREEZE.<sup>15</sup>

The action and camerawork described above, while less specific than the novel's passage, is basically equivalent text.

4. Completely new narration Summer of My German Soldier:

CUT TO EXTERIOR AS CARS TRAVEL OVER  
FIELDS TO FOREGROUND.  
CUT TO INTERIOR OF SHACK AS CARS ARE  
VISIBLE THROUGH WINDOW.

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<sup>14</sup>Anonymous [Beatrice Sparks], Go Ask Alice, p. 187.

<sup>15</sup>Violet (adapter), Go Ask Alice, a television film [p. 60].

CUT TO ESTABLISHING SHOT OF POLICE  
CARS AND EXTERIOR SHACK.  
PAN TO FOLLOW MEN AS THEY SEARCH THROUGH  
THE SHACK AND SURROUND IT.<sup>16</sup>

The action described above has no equivalent in the novel.

The same procedure used to analyze dialogue was repeated for the narrative study, and the results charted in Table Seventeen. The percentages are based on the total pagination of either novel or telefilm.

#### Results

On the average, nearly half of all the dialogue used in the telefilm adaptations is without basis in the novels and is the creation of the adapter rather than the novelist. Each telefilm contains more newly created dialogue from all the other sources combined. The new dialogue in nearly each instance is utilized in scenes which are based on plot or action which is not featured in the novel. Other new material may act as filler in modified original scenes.

In two of the three samples, the second largest source of dialogue material is from hints in the novel. Hints generally are used to indicate that only the

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<sup>16</sup>Hammerstein (adapter), Summer of My German Soldier, a television film, p. 65.

essence of the dialogue, or narrative, is retained. Most of the wording is altered and the character speaking the words may differ, but the message or intent is similar to the novels'. The young adult novels provided an average of seventeen percent of the telefilms' dialogue.

The smallest category of adapted dialogue material was taken from narrative material in the novels which was rewritten into a dialogue form. The greatest use of this technique is found in Go Ask Alice which utilized ten percent of the novel's narrative for the telefilm's dialogue. This is due to the abundance of first-person narrative not related to description, action, or detail. Rather, the material may recount a conversation Alice had with an associate and is adapted to a two person discourse for television. Similarly, the lack of directly transferred dialogue in Go Ask Alice is related specifically to the small amount in the original. Summer of My German Soldier contains the largest amount of authentic dialogue transferred from the novel. One quarter of all the telefilm's dialogue can be found in Bette Greene's original novel; exceeding the average by twelve percent.

Direct transfer accounted for the largest percentage of narrative material in the telefilms. One percent less was new narrative which had no basis in the original. No telefilm adaptation had over one or two passages from the novel presented in narrative from

the original dialogue.

To construct a comparison of the use each adapter retained of the novelist's dialogue and narration a point system was developed. Based on the data collected for Table Seventeen, three points were assigned for each percent of an adaptation's total length in which the writing was taken directly from the novel, two points for each percent of rewritten narrative, one point for hints. In this way the following ranking of the telefilms indicates fidelity to the original.

1. Summer of My German Soldier (114 points)
2. Go Ask Alice (95 points)
3. Are You in the House Alone? (87 points)

Clearly, Summer of My German Soldier is the most faithful to the original in terms of the amount of Bette Green's writing retained.

#### Features of Dialogue in the Telefilms

Dialogue is often interpreted and altered by the reading an actor brings to the words. While generalizations as to the actor's ability may be mentioned, they are not the focus of content analysis. The information in this section concentrates on the major features used by novelist and adapter in creating the text and script.

Some of the typical changes made in the adaptation of dialogue from novel to telefilm are noted below.

### Go Ask Alice

As has been discussed elsewhere in this chapter, the 97.5 percent of Go Ask Alice, is presented in non-dialogue form. The remaining 2.5 percent of the telefilm which contains dialogue is nearly exactly from the novel. Even those passages of the novel which are narrative have little manipulation to rewritten dialogue in terms of word choices. The telefilm has a documentary style complimented by the use of extensive voice-overs recreating Alice's entries into her diary. The viewer is allowed an intimate view of the young girl's life by assuming the role of her literary confidant, her diary. The narration used in the telefilm will be further discussed in a separate section of the chapter.

The dialogue of both the telefilm and original novel is contemporary. Use of the words after Alice has slipped into the drug culture such as "schitzzy," "Establishment," "freak out," and "jag of speed" not found in the novel indicate the adapter attempted to retain the slang flavor of the diary. Slang terms speak directly to adolescents who prefer their own language to that of the adult world in their search for a separate identity. Generally, all of the dialogue in the telefilm is basically simple short sentences in contrast to Alice's narration which uses a more complex sentence structure.

Summer of My German Soldier

Set originally in Arkansas and transferred to Georgia, both the novel and the telefilm presented some indication of the southern dialect. The actors in the telefilm used some semblance of a southern dialect though inconsistent from time to time. The typical Hollywood deep South accent with rounded vowels and diphthongs was interspersed with a more regional accent evident in the non-professionals used as extras. The adapter who created the script in consultation with the novelist, used a mixture of southern idiom and dialect to recreate the original text.

While most of the dialogue is simple and straightforward the novelist used nonstandard spelling to indicate the southern dialect only for the Black character Ruth. The following is an example of the author's dialogue for Ruth:

. . .When I goes shoppin' and I sees the label stamped, 'Irregular' or 'Seconds,' then I knows I won't have to pay so much for it. But you've got yourself some irregular seconds folks, and you've been paying more'n top dollar for them. So jest don't go a-wishing for what ain't nevah gonna be.<sup>17</sup>

While virtually the same passage is recreated for the telefilm script, the word 'Seconds' is omitted possibly

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<sup>17</sup>Greene, Summer of My German Soldier, p. 191-192.



in an effort to simplify the wording. Further, the word "girl", a contemporary term of intimacy among Blacks, is added twice in the above passage.

The character of the mother, more of a southern belle than is evident in the novel, uses a strong dialect and is given various phrases to enhance her southern spirit. These include peculiar arrangements of words and word choices. "Dogs make our little girl go all over red welts," is one such an example.<sup>18</sup> Of the three novels examined this one book is the only one which has a distinctive air of regional dialect. Anton's German-English accent and his sentence structure is so fluent that it demands little consideration of dialect when adapting the dialogue from novel to telefilm.

#### Are You in the House Alone?

One way to assist young readers is to use contemporary language which is identifiable and of interest to them. The dialogue in Are You in the House Alone? has the characteristics of the adolescents who read it. The sentences are generally short and simple, although narrative first person passages may be more developed. For this reason, it seems feasible that much of the dialogue would have been suitable for the television

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<sup>18</sup> Hammerstein (adapter), Summer of My German Soldier, a television film, [p. 90].

adaptation. This is not the case as only thirteen percent of the original dialogue was retained and forty-nine percent was created for the telefilm. The instances in which the dialogue was retained are almost all confrontation scenes, such as part of the mother's talk with Gail, the counselor's discussion, and the rape.

A major alteration of dialogue, and therefore intent, is the interrogation of Gail by the police. Presentation of part of this passage is included for a significant comparison. The first is from the novel:

. . . Let me run it back for you. A friend of yours--I'm not saying it's your boyfriend--a good-looking kid like you knows plenty of boys. Anyway, this particular one drops by where you're babysitting, He knows you're there because you sit regular. And you and him talk on the phone--keep in touch.

It's just the two of you together. The little kids are asleep upstairs. There's nothing much on TV. You start horsing around a little, completely innocent. All you kids do it. Then you lead him on a little, and he gets--overheated. Tries to get you to do what you don't want to do. Or let's be honest about it. He gets you to do what you both want to do, but you're a nice girl and don't give in that easy.

So maybe there's some rough stuff. The two of you tussle around a little and you bump your head. So here you've got you this nasty cut on the head and how are you going to explain that to your folks? So you kind of build up a story around it. That about the way things went?<sup>19</sup>

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<sup>19</sup>Peck, Are You in the House Alone?, p. 126.

In contrast, the telefilm version is less intensive and harsh interrogation:

POLICEWOMAN: You know, 'tall with brown hair' isn't much of a description. You let a stranger into the door, he knocked you down, assaulted you, and you can't remember what he looked like? I tell you what I think. I've been on these cases before and they always remember . . . and if you decide to give me his name, call me at the station. And if you don't we don't have a case and it'll happen to somebody else.<sup>20</sup>

It is clear that the first and the original passage has a starkly realistic style used to reveal the officer's doubt in Gail's story. The second fails to have the same impact as the original in which the victim is seen as the criminal. This change in dialogue is a manipulation of both style and intent.

A second use of dialect in this study is the minor character of Madam Malevich. Although her heritage is unclear, some mention is made of Russia. She speaks with the accent of a mystical sage and both the novel and the telefilm use a dialect in the writing. The accent is again presented in nonstandard English as in the following example from the novel:

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<sup>20</sup>Parker (adapter), Are You in the House Alone?, a television film, [p. 92].

. . .making puppy's eyes at one  
 another at Shakey's Pitzah Parlor  
 and Friendly's Ice Cream Store  
 and volfing Big Macs in parking  
 lots.<sup>21</sup>

The same in the telefilm retains some of the original style: "I don't know why I vaste my breath. You all make puppy eyes at one another in the ice cream store and you zink you know everyting."<sup>22</sup> Although the character is less flamboyant and eccentric than the original, the dialect is an attempt at fidelity.

#### Use of the Narrator

Two of the three novels in this study utilize voice-over narrator technique. In Go Ask Alice one voice is used throughout and a second voice at the conclusion of the film. Are You in the House Alone? uses one briefly at the conclusion. These three narrators have separate purposes in the telefilms. Summer of My German Soldier and Go Ask Alice both contain printed messages on the screen to provide background information in the opening moments.

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<sup>21</sup>Peck, Are You in the House Alone?, p. 40.

<sup>22</sup>Parker (adapter), Are You in the House Alone?, a television film, [p. 92].

### Go Ask Alice

Two narrators are used in Go Ask Alice: Alice and her mother. Alice gives off-camera narration concerning her thoughts and feelings about her life while the camera captures related visual on the screen. The effect is to provide a semi-documentary style on information and reaction. Generally the voice-overs occur at the beginning or the conclusion of the scene to set up or comment on the action respectively. The narration by the young girl serves the same purpose as the diary style of the original--to present a harsh and complex lifestyle in an intimate manner creating a vicarious experience. The viewer not only sees the plot unfold through Alice's eyes, her narration provides commentary to the action. "Well, diary you're still the only friend I have, It's awfully cold out here in no man's land. Even Chris is lucky she moved away."<sup>23</sup>

The second narrator is used only once in the telefilm adaptation. The viewer hears the mother's voice-over a still of the final closing shot of Alice going into the high school entrance. The voice informs the viewer that Alice has died of an undetermined overdose of drugs and reminds them that she was one of several

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<sup>23</sup>Violet (adapter), Go Ask Alice, a television film, [p. 40].

thousand who die in this manner. The same material is presented in the editor-author's epilogue.

#### Are You in the House Alone?

Although the novel is presented in first person, the telefilm only uses this technique at the conclusion of the film to act as a short epilogue. Gail speaks in a voice-over to the viewer only once in a message concerning Phil's, the rapist, supposed fate and her lawyer's view of the injustice of the legal system which allows a rapist to go free. The details related to Phil's future given in the telefilm parallel closely those presented in the novel's conclusion.

#### Treatment of Potentially Offensive Material

Two documents have some influence on the presentation of potentially offensive material, obscenity and sexual actions, in the two formats of this study. The young adult novel is not bound by restrictions as to its content and is supported by the American Library Association's "Library Bill of Rights" which serves as both advocate and defender of material to be freely circulated and read by all patrons. Conversely, the Television Code of the National Association of Broadcasters guides the networks in the presentation of sensitive material especially during the prime time viewing

hours. Television reaches a broader audience than the young adult novel and as such must be more selective in the material it presents.

Each of the novel and telefilm pairs was examined to determine if material relevant to the theme and action was deleted because of its potential to offend the viewer. The following represents an overview of the manipulation of original material perhaps found too sensitive for the general viewing audience.

#### Go Ask Alice

Go Ask Alice contains the greatest amount of potentially offensive material of any of the novels studied. The intimate nature of the diary allows the young girl, Alice, to express herself freely in a way she may not to her parents. The opening segments of the novel contain little offensive material, however, once she has become firmly enmeshed with the drug culture she assumes a street identity. There is a large amount of street language and obscenity to reflect a tough and defensive attitude. The entries in the diary usually employ this language only when Alice is under the influence of the drug lifestyle and sharply contrasts to the same vocabulary of the young girl fighting for recovery. "The harshness of her vocabulary under the stress of drugs in contrast to her normal expression is strong evidence

of the power of addiction."<sup>24</sup> The following is taken from the novel after Alice has lived with drugs.

The goddamned rain is even worse than yesterday. It's like the whole sky is pissing on us. I tried to go out once, but my cold is so bad I was chilled to my ass before I'd even gotten to the goddamned corner.<sup>25</sup>

The above is a very mild example of Alice's entries when she is running away from home and uses the mildest of the book's profanity and obscenity. The telefilm eliminates all obscenity and uses language as in the following example to attempt the same street slang.

"Man, we were dummies. Those creeps were just using us. Us and god knows how many other stupid girls."<sup>26</sup>

To accompany the tough street language, the book includes Alice's experiences of several very degrading sexual situations. These are not graphically depicted in the book, but are labeled in such a way that the average reader has little doubt as to their actions. Child prostitutes, pimps, and sexual favors in exchange for

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<sup>24</sup>Barbara Emigh, review of Go Ask Alice, by Anonymous [Beatrice Sparks], in Catholic Library World, 43 (December 1971): 219.

<sup>25</sup>Anonymous [Beatrice Sparks], Go Ask Alice, p. 98.

<sup>26</sup>Violet (adapter), Go Ask Alice, a television film, [p. 27].



drugs as well as sadism and sexual assaults are briefly mentioned in the novel. These are not included in the telefilm with the exception of one brief scene in which Alice is seen approaching a man and offering herself to him.

The editor of the novel included the harsh entries of Alice in the original novel to stress the self depreciating world of drug use. The telefilm is not as unrestricted in the material aired. An effort to eliminate the offensive material in Go Ask Alice is evident.

#### Summer of My German Soldier

Bette Greene includes a minimal of potentially offensive language and sexual action in her novel. Prejudice toward ethnic groups and corporal punishment are used throughout the text in varying degrees. No sexual actions are included in the original text, as the action occurs for Patty during "that period of their lives when love is not sexual."<sup>27</sup> At no time in the novel is the relationship between Patty and Anton more than adoration and infatuation on her part and respect on his.

Greene does include some profanity in the father's dialogue, especially when he is angered. The following example generally represents how the adapter edited the

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<sup>27</sup>Rosalind Matzner, "Love, etc., in Young Adult Fiction, 1956-79," Top of the News 37 (Fall 1980): 55.

material for acceptable television viewing:

The original passage:

Think you're gonna treat me the way  
your God damn mother treats her  
husband!<sup>28</sup>

As it appeared in the telefilm:

Don't tell me what I ought to and not  
ought to do, Pearl. You're not my  
mother!<sup>29</sup>

The father uses the same type of language on three occasions in the novel. It is eliminated completely for the telefilm adaptation.

One of the central themes of the book revolves around the idea of isolation and prejudice, Greene includes several references to prejudice. Ruth is referred to as a "nigra" maid. Italians are given as examples of POWs who shovel elephant manure in Boston. The story is told of the Chinese couple who owned the town's laundry and were run out of town after Pearl Harbor although they were not Japanese. Of these, only the reference to Ruth is directly retained. The Italians are not mentioned specifically and the Orientals are completely eliminated.

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<sup>28</sup>Greene, Summer of My German Soldier, p. 71.

<sup>29</sup>Hammerstein (adapter), Summer of My German Soldier, a television film, p. 32.

Finally, Patty's beatings at the hands of her father are combined with a variety of reaction shots by Anton and Ruth, so as to reduce the actual viewing of the harsh punishment. It is clear that the adapter modified both the profanity, violence, and references to prejudice in preparing the script.

#### Are You in the House Alone?

Richard Peck's novel deals with a sensitive subject, rape. The transference of the novel's material to the television screen represents one of the most careful restraints in the study. In the novel, the rape scene is detailed to the point of assault whereupon Gail, the first-person narrator, is knocked unconscious with an andiron. With this action, the reader is exempt from the graphic sexual details of the attack. The same pattern is repeated in the telefilm. Rather than picking up the action in the hospital, however, the telefilm includes several closeups of Phil after the rape covered in sweat, dazed, and stumbling away from Gail's body. Author Richard Peck aptly describes the differences in the two scenes:

I didn't put the rape scene in the book because I wanted the explicit scene in the book to be the pelvic exam. And because I didn't want to tell the young what rape was because they know and I wanted them to visualize a worse scene than I could have written. They (television) muffed it too because they

couldn't show it, but they tried when he was covered with sweat. Again, it's tawdry, it misses the point. They tried to put something over on the censors without doing it. I had Phil knock her out with the fire iron so that she would be unconscious during the rape, so that you the reader would fill that in. I wasn't worrying about censors since if they wanted to censor this book they would have anyway. I didn't do it because of censors. I did it to respect the imagination of the reader.<sup>30</sup>

The pelvic examination, mentioned in Peck's quote, is very detailed. Gail is conscious during the examination and describes her physical and psychological state. The procedure is totally omitted from the telefilm version.

One of the considerations as to Gail's weakened legal case was her sexual experience prior to the rape. Neither the novel nor the telefilm depicts graphically Steve and Gail making love. The novel, however, establishes the fact early in the prologue. "All our fantasies, Steve's and mine, seemed to come true in that little dark corner of time. We thought that making love was being in love."<sup>31</sup> Further Peck also includes a lengthy discussion between Gail and her mother in which the daughter describes how she obtained birth control. The telefilm in establishing Gail's sexual experience uses a

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<sup>30</sup> Interview with Richard Peck, Baton Rouge, Louisiana, 12 August 1982.

<sup>31</sup> Peck, Are You in the House Alone?, p. 9.

standard set of circumstances to imply some sexual action: a fireplace and romance with the camera tilting away from the couple as they kiss.

Gail's terror is based on the obscene telephone calls and notes she receives at home, at school, and babysitting at Mrs. Montgomery's house. The notes in the novel are described rather than reprinted verbatim:

The first line began, "I'M WATCHING YOU, YOU--"

That's almost the only line I can make myself repeat now. My mind kept rejecting the words. Instead I noticed the even margins, the accurate punctuation. But the words. All the things someone thought I was. And all the things someone planned to do to me, to make me do. Every perverted, sadistic, sick, and sickening ugly act. A twisted porno movie playing in somebody's brain.<sup>32</sup>

Again, the telefilm uses only part of the original. "I'm watching you," and "Are you in the house alone?" are the first two notes and the final message is Gail's photograph with "RAPE" written across it are briefly revealed on camera.

Those selected elements of the novel which comprise the major plot of the novel, terror and rape, are modified for the telefilm. One especially sensitive and important aspect of the novel, the pelvic examination, is totally removed, for use the original condensation and offend

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<sup>32</sup>Ibid., p. 48

the audience.

### Summary

When adapting the novel to television more dialogue is used than is narration. This is reversed in the novels. The average use of narrative is nineteen percent in the telefilm compared to the novel's fifty-six percent average. This factor tends to support the idea that television while a visual and audible medium often fails to allow the camera to speak for the character and story. Television relies on dialogue a dramatic eighty-one percent on the average, nearly doubling the novels' average percentage.

Only two telefilms use voice-over narrators. Go Ask Alice utilizes the voice of the title character throughout the telefilm and the mother's voice to conclude the telefilm. Are You in the House Alone? uses Gail's voice briefly in the final scene. Both have some basis in the original text.

The analysis of the sources of dialogue and narration revealed that only 36.5 percent of the dialogue and thirteen percent of the narration had any basis in the original texts. Scripts retained an average of 13.5 percent of the novelists' original dialogue. Another seventeen percent of the writing has an identifiable source in the novels, but the presentation and the

wording are different from that of the author's. Six percent of the remaining dialogue was created from the original narrative.

Fidelity to the original action and scenes seems to be the governing factor in the amount of dialogue retained from the novel to the telefilm. Summer of My German Soldier adds relatively fewer new scenes and characters to require new dialogue. Also the lack of original dialogue in Go Ask Alice accounts for the extremely low, 2.5 percent percentage of directly transferred dialogue. For these samples there seems to be little relation between the length of the novel and the amount of retained material. This contrasts with Schmid's finding that the shorter the novel the greater the original material used.

In using the original dialogue and in the creation of new material the adapters generally tend to use the same style of the young adult writers--short, simple sentences in conversation and more complex structure for monologues and narration. Dialects and accents are used in those characters who had similar traits in the novel though as in the case of Patty's mother it is more extreme and less so for Madam Malevich.

A relation seems to exist between the percentage of the novel which is presented in dialogue and the amount of the author's dialogue which is retained by the adapter.

The second correlation is related to theme. The adaptations which retain the highest amount of the original text's wording tend to be the ones which do not alter the theme of the novel significantly.

Major efforts are made to eliminate or severely alter the potentially offensive language and actions presented in the novels as they are converted to telefilms. The sexual relations depicted in two novels are recreated for the television screen through allusion and suggestion. The adapters eliminate a majority of the obscenity and profanity presented in the novels. "God damn" is eliminated from one novel while other, more controversial language is omitted from another. References to prejudice and racism and corporal punishment are retained to a lesser degree in one adaptation. The rationale may be related to the fact that adolescent children are the central characters of the telefilm and therefore may have attracted a younger viewing audience than the average telefilm using adults as main characters.



## CHAPTER IX

### ANALYSIS OF CHANGES IN DESCRIPTION AND DESCRIPTIVE ACTION

#### Introduction

Description is an integral part of both the novel as a literary device and the telefilm as a cinematic one. The advantage of television is to allow information to be conveyed in one shot rather than in several paragraphs or pages of text. Universal interpretation of a given action or image is often more easily transmitted by a visual than by words which are subject to language and semantic interpretation. Roy Paul Madsen explains this idea:

The cinema, on the other hand, has its unique modes of expression. The closeup and extreme closeup yield an emotional impact different in kind and quality from a written expression or an exclamation point, and may be used in ways having no counterpart in the novel. Furthermore, seeing a subject tells more about him in an instant, more explicitly than pages of exposition. The motion picture medium not only expresses similar concepts by means fundamentally different from those of the novel, but it may express ideas and emotions that are outside the ken of the printed word.<sup>1</sup>

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<sup>1</sup>Roy Paul Madsen, The Impact of Film: How Ideas are Communicated through Cinema and Television (New York: Macmillan Publ. Co., Inc., 1973), p. 255.

Although Madsen refers specifically to motion pictures, the same visual principles can apply to television movies. This section discusses the principles of description and description action in both the novels and the telefilms.

Description is perhaps the most difficult of the areas measured quantitatively to study. The novelist may use brief phrases or entire pages of description in creating setting, atmosphere, and physical concerns. In the opposite manner, the production staff may only use a brief establishing shot to set the environment or a lingering pan to create a similar statement.

The problem of quantitative measurement occurs when one attempts to separate description of people, places, objects from exposition of memories and background blending exposition and description. Further complication occurs when the viewer sees a visual occurrence largely of action presented in a descriptive or cinematic manner. The telefilm production has a tendency to use descriptive action to allow for the greatest amount of information to be conveyed in economically.

This section, therefore, attempts to delineate "description" which arrests the action and may include some passages of exposition as well. It further includes "descriptive action," which occurs primarily in telefilms,

consisting of a visual scene conveying a large amount of information as well as some action advancing the plot. Further clarification is offered below.

#### Amount of Description

Obviously, background costumes, setting, properties, and makeup all provide description with each camera shot. A pair of students dressed in football uniforms as goal posts are torn down behind them in victory celebration may have little to do with what the students are saying to one another, but it does provide supplementary information. Only credit shots on frozen images or blank backgrounds are free of this "incidental description." Detailed incidental description analysis is not germane to the study and would yield little significant data as there is little comparable to the same in novels. Most authors do not set background, dress, and environment for each character's utterance.

The description used in the following chapter, therefore, is only that which retards the action of the telefilm for some significant reason. Generally, the establishing shot may be used in addition to reaction shots for this purpose. The practice may consist of shots and groups of shots rather than extended scenes and sequences.

Using the Tables of Content Correspondence found in Chapter Four, the percentage of the total length of the novel and telefilm adaptation is included below for comparison. A percentage of deviation was determined by subtracting the percentage of description used in quarter pages of the novel from the same of the telefilm. Percentages are based on the total pagination of either novel or telefilm. The results are presented in Table Eighteen.

TABLE 18

ANALYSIS OF THE AMOUNT OF DESCRIPTION IN THE  
NOVELS AND THEIR TELEFILM ADAPTATIONS

Title	Percentage of description in novel	Percentage of description in telefilm	Percentage of deviation
Go Ask Alice.....	27	22	-5
Summer of My German Soldier.....	13.5	8	-5.5
Are You in the House Alone?.....	7.5	11	+3.5
Averages.....	16	14	-2.5

### Results

No specific trend seems evident in the comparison of total pagination devoted to description in the novel and telefilm. Two of the novels have nearly identical variance in description although their total amount of pagination devoted to description is markedly different. Two telefilms devote approximately five percent less to description than do the novels from which they are adapted. In only one novel, Are You in the House Alone? is description increased by 3.5 percent. In these three samples, the young adult novels which have higher percentages of descriptions conversely have lower telefilm percentages of the same.

### Methods of Presentation

Television features generally present description in a visual form by using cinematic techniques of background, camera, angles, composition, and editing. The telefilm can attempt to visually recreate narrative passages from the novel. In some instances, description from the novel will reappear on screen in dialogue or monologue form. The examples below from the telefilm scripts are representative of the three means of presenting description:

1. Description presented as monologue from

Go Ask Alice:

ALICE: (Voice-over) At first I felt totally cut off from everybody. Like I was slowly dying and knew that no one outside could help me. It was so frightening and I was scared cause I wanted to die. Then the ugliness left and everything became beautiful. I felt I had found the perfect and true and original language. My mind seemed to possess all the wisdom of the ages, but there were no words adequate to explain to anyone else. For the first time, I felt beautiful--free and uninhibited.<sup>2</sup>

2. Description presented as dialogue from Are

You in the House Alone?:

GAIL: It's freezing!  
 ALLISON: Come on! It's the last swim of the season. We do this every year.  
 GAIL: It's gonna be the last swim of my life. I'm gonna have a heart attack as soon as I jump in the water.  
 ALLISON: It's like Indian Summer out there. You'll get use to it.<sup>3</sup>

3. Description presented as part of descriptive action from Summer of My German Soldier

CUT TO EXTERIOR SINCLAIR STATION AT NIGHT  
 AS ANTON APPROACHES  
 CUT TO MEDIUM SHOT AND PAN TO PICK UP BUS  
 DISSOLVE TO ANTON SITTING IN WEEDS AS CAR  
 APPROACHES

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<sup>2</sup>Ellen M. Violet (adapter), Go Ask Alice, television film of the novel of the same title by Anonymous [Beatrice Sparks], (New York: Metromedia Productions, January 24, 1953), [p. 5].

<sup>3</sup>Judith Parker (adapter), Are You in the House Alone?, television film of the novel of the same title by Richard Peck, (New York: Charles Fries Productions, September 20, 1978), [p. 3].

HE RISES  
 CUT TO GAS STATION ATTENDANT LOOKING OUT  
 THE WINDOW  
 CUT TO CAR HEADLIGHTS AS THEY PASS  
 CUT TO ANTON RETREATING TO WEEDS<sup>4</sup>

The above passage must be considered descriptive action or action presented in a descriptive form as it is highly probable a comparative passage presented in a novel would require extensive description of the environment and reactions. While it basically continues the plot of Anton's capture, the viewer is arrested and set up for more direct action to follow.

Each quarter page was analyzed to determine which of the above methods was used to present the description. Table Nineteen chronicles this analysis stated in terms of percentage of total pagination of each telefilm script.

### Results

The diary format of Go Ask Alice produced the highest percentage of monologue description. Action, such as Alice window-shopping, occurring as her voice-over serves as an internal monologue describing her actions and reactions. Only one percent of the remaining telefilms is devoted to description in monologue form.

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<sup>4</sup>Jane-Howard Hammerstein (adapter), Summer of My German Soldier, television film of the novel by the same title by Richard Peck, (New York: Highgate Productions, October 30, 1978), [p. 94].

TABLE 19  
METHODS OF PRESENTATION OF DESCRIPTION IN TELEFILMS

Title	Method of Presentation in Telefilms		
	Percentage Presented in Monologue	Percentage Presented in Dialogue	Percentage Presented Visually
Go Ask Alice.....	8	10	4
Summer of My German Soldier..	1	1	6
Are You in the House Alone?....	1	2	8
Averages.....	3.5	4.5	6

Dialogue, primarily between Alice and her psychiatrist, inflated the amount of description presented in this form to ten percent. Television chose to convey more of Alice's drug trips via dialogue than cinematically. While unfocused shots, awkward angles, and distorted zooms tried to capture her disoriented feeling, the script used a more literary interpretation of the event. Two of the telefilms used visual description with few accompanying words. This method was six percent of Summer of My German Soldier and eight percent of Are You in the House Alone?



### Sources of Description

Description can be derived from two large areas of material. First, the novel's narrative may be a source although the resulting telefilm version may retain only a few of the original ideas. Schmid refers to these as "hints from the novel" involving a synthesis of various ideas throughout the novel which has no single passage as its base.<sup>5</sup> The following passage from the Go Ask Alice literary text exemplifies the first source:

. . .I remember wondering why were they getting high when they had just set us out on this wonderful low, and it wasn't until later I realized that the dirty sonsofbitches had taken turns raping us and treating us sadistically and brutally.<sup>6</sup>

This is descriptive action which does advance the plot as well as convey mood or reaction. While there is no direct portrayal of the above passage the telefilm uses a very brief subliminal flashback to slightly comparable situation.

CUT TO MAN HOLDING UP A RED CAPSULE AS IF  
TEMPTING A DOG.  
MAN: Which do you want? There's only enough

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<sup>5</sup>Betty Ann Palmer Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs" (Ph.D. dissertation, University of Michigan, 1967), p. 184.

<sup>6</sup>Anonymous [Beatrice Sparks], Go Ask Alice (New York: Avon Books, 1971), p. 73.

for one.

REVERSE ANGLE OVER MAN AND WOMAN ONTO CHRIS AND ALICE KNEELING ON FLOOR, DIRTY, HALF-DRESSED, AND DESPERATE; LOOKING AT THE MAN AND WOMAN

WOMAN: So one of you choose.

MAN: One of you gets this . . .

WOMAN: And one of you is it!!

CUT AS ALICE SUDDENLY LURCHES FORWARD TO HER KNEES, REACHING UP. ALICE STARES STUPIDLY FOR A MOMENT, THEN CRAWLS AWAY IN PANIC TOWARD BACKGROUND.<sup>7</sup>

Secondly, description with no basis in the literature may also be included. The following passage is created by the adapter of Are You in the House Alone?

CUT TO DOOR WITH PAINT BEING SCRAPED FROM WINDOW AND EYE APPEARING  
CUT TO TWO SHOT OF STEVE AND GAIL AS SHE CONTINUES TO SCRAPE

STEVE: How much longer?

GAIL: I'm almost through.

STEVE: What do you call it?

GAIL: Time lapse photography. You see the shutter will click every couple of seconds.<sup>8</sup>

Each quarter page unit was analyzed to determine where the description was obtained whether hints from the novel or new material. Table Twenty is the result of this analysis based on the total pagination of telefilm script.

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<sup>7</sup>Violet, Go Ask Alice, [p. 33].

<sup>8</sup>Parker, Are You in the House Alone?, [p. 117].

TABLE 20  
SOURCE OF DESCRIPTION ON TELEVISION, AS COMPARED  
WITH DESCRIPTION IN THE NOVELS

Title	Methods of Presentation	
	Percentage from Hints in Novel	Percentage of New Description
Go Ask Alice.....	20	2
Summer of My German Soldier.....	7	1
Are You in the House Alone.....	8	3
Averages.....	12	2

### Results

Comparison reveals that all three telefilms use a larger percentage of description having some basis in the novel from which it was derived. A small percentage of new material was also utilized. This included the search for Anton, waiting in the hospital for Gail, and a drugged birthday party for Alice. The highest proportion of added new material were visual scenes of Gail's encounters with Phil after the rape and his entrapment.

These adapters, therefore, used a minimum of new material and relied more often on rewriting description based on some aspect of the novel's ideas.

#### Major Features in the Presentation and Sources of Description

The following section includes a brief examination of presentation of description and subsequent sources in each novel and telefilm.

#### Go Ask Alice

Go Ask Alice has the largest percentage of description of the three adaptations. This, as was mentioned elsewhere in the study, is due in part to the reflective nature of a personal diary. Only two percent of the twenty-two percent of the descriptive material contained in the telefilm is new material without basis in the novel. In a particularly poignant scene, Alice and her doped friends celebrate her birthday by snorting cocaine just moments before her naive parents present her birthday cake. The drug users view the cake and parents through a narcotic stupor as the father generously provides champagne to celebrate the special event. Only Tim, Alice's young brother, is aware of his sister's true condition. Her parents' innocence amuses the young girl:

Can you believe it diary? Stoned outta  
our minds, and my own parents can't  
tell the difference . . . Who's more out  
of it--us or them? Having a wonderful  
time. Wish you were here, I could tell  
you a thing or two.<sup>9</sup>

The scene conveys the difference between the generations, the unsuspecting parents, the self delusive drug users, and the realization of the younger brother's awareness. The scene uses closeups and low angle shots to convey most of the passage rather than extensive voice-over.

A second varied scene is a confrontation between Alice, newly returned from her run from home, and Beth, who is concerned about their respective reputations. While the two girls visually study one another, it becomes clear that Alice's decision to use drugs has damaged their friendship. No dialogue is actually needed to transmit the changed relationship; visual action and reaction suffice.

The majority of other scenes have strong basis in the novel. The sketchy details that Alice records in her diary are faithfully reproduced in corresponding scenes. These are not great challenges to the production staff in terms of incidental description as they occur in general institutions such as nondescript hospitals, churches, schools, and homes.

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<sup>9</sup>Violet, Go Ask Alice, [p. 17].

Descriptions of the drug trips and their gradual power over Alice seem to be of greatest importance in the novel. Their inclusion serves as a vicarious experience for readers. Only one drug experience is seen from Alice's subjective point of view in the telefilm. The omission of her gradual transition from tranquilizers to heroin diminishes the novel's potency. Other drug scenes in the telefilm merely show the physical effect of her lifestyle.

The amount of description is reduced from twenty-seven percent of the novel's length to twenty-two percent of the script with all but two percent coming from hints in the novel. Descriptive matter is presented through dialogue, monologue and visual description in descending order of usage.

#### Summer of My German Soldier

Summer of My German Soldier has a smaller amount of description not a part of character, action, or setting, than the other two telefilms. The descriptive material is used in a largely visual form. Dialogue and monologue descriptions are each only one percent of the ~~total~~ telefilm pagination. Of the total eight percent of the telefilm description, only one percent is new material having no significant basis in the novel.

The new material consists of Edna Louise Jackson on the "glories" of revival meetings which provides contrast for Patty's Jewish heritage. A second scene visualizes Anton's conniving the guard at the POW camp with the rhinestone pin to turn his back and subsequent pursuit by military police. While the pin has basis in the novel the actual technique is left to the imagination. The pursuit heightens the adventure aspect of the telefilm providing suspense and intrigue. Without antecedent in the novel, a gas station attendant recognizes Anton and telephones the authorities. In a strong cinematic style, the remaining new addition of descriptive material includes a cross cutting sequence of Patty praying as Anton is killed by the search team.

This latter sequence would be difficult if not impossible to duplicate in literary form. The interlink between the two young people is symbolically bonded and the plot is advanced economically without need for detailed exposition. In this instance, the telefilm description of Anton's tragic fate and Patty's faith and hope for him is a very strong moment.

The amount of descriptive material in the telefilm is reduced from 13.5 percent in the novel to eight percent in the film, with the majority of the background material presented in visual form. This telefilm also represents the smallest amount of new material, only one

percent, not inspired by the book.

Are You in the House Alone?

Are You in the House Alone? contains the largest amount of new descriptive material. Three percent of the total pagination of the telefilm has no basis in the original book. The telefilm retains general fidelity up to the point of Gail's assault. While the rape has much of the same action, as discussed in Chapter Eight, the use of the camera to record her parent's despair at the hospital, her continued encounters with Phil after the rape, and his entrapment have minimal basis in the novel.

The new material, presented in visual description, of her parents in the hospital coffeeshop refocuses part of the plot to their concerns. The camera lingers on them as they sit alone and struggle internally with the crisis. No dialogue is included for a short period of time allowing the audience to fill in their projected thoughts as to Gail's condition. A second added scene is a fencing duel between Steve and Phil, also unrealized in the book. The romanticized meeting between hero and villan in a gentlemanly sport is rather contrived, but visually satisfying. Along with the final new action, this scene combines to act as justice against the rapist.



The largest percentage of new material in any of the novels and the telefilms is the visual and dialogue description of Gail's elaborate scheme to ensnare Phil. Judith Parker, the adapter, and Walter Grauman, the director, include a sequence in which the viewer sees Phil begin to terrorize a second victim, Sonia. Black and white stills, supposedly from Gail's hidden camera, record Phil as he places notes in Sonia's locker. A non-sexual second assault by Phil gives Gail the evidence needed to at least threaten the rapist. Although the visual execution of the entrapment is well done, the message of the rape victim seldom receiving satisfaction in any form suffers dramatically.

The amount of descriptive material in the telefilm is increased from the novel's 7.5 percent to eleven percent. This was the only instance of increase in the three novels and telefilms. The visual description was used more often than monologue or dialogue and was one-third new material unrelated from the book.

#### Summary

Two of the three telefilms decreased the amount of space devoted to description from the novels upon which they were based. Of the descriptive material that was retained, it was presented in all three telefilms in monologue, dialogue, and visual form. Dialogue was

dominant in one of the telefilms, while visual description is utilized most in Summer of My German Soldier and Are You in the House Alone? Adapters choose to base most of the descriptive material on inspiration or hints from the novel. An average of twelve percent is derived from the book, while only three percent is new unrelated material.

Television often uses the visual description to establish location of action. Opening shots of scenes such as exteriors of hospitals, schools, homes, or businesses transmit a great deal of information about the following action. This is the description which is the focus of the chapter study as it arrests the action of the telefilm and is separate from character and action.

The decrease of descriptive passages in two of the telefilms eliminated drug experiences from Go Ask Alice and reformatory experiences in Summer of My German Soldier. The increase in Are You in the House Alone? presents the entrapment of the rapist. All three circumstances vary the storyline presented in the young adult novel.

## CHAPTER X

### ANALYSIS OF CHANGES IN SETTINGS

#### Introduction

Two major areas are included in the examination of changes in settings from the original young adult novel to the telefilm adaptation: the number of settings presented and the amount of use the settings received. Settings are a significant aspect of the telefilm adaptations as they have the ability to convey a great deal of information concerning the action and atmosphere of the story. Roy Paul Madsen wrote: "Settings play an important role in both the novel and the film because they provide the physical and emotional context for the story and its revelations in character."<sup>1</sup>

The author has an advantage over the production personnel as he or she may change the location of action with a few words. The telefilm must contend with finding a pragmatic location near supply sources and obtain permission to use the locale or build costly sets for the necessary scenes. The telefilm works under a

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<sup>1</sup>Roy Paul Madsen, The Impact of Film: How Ideas are Communicated through Cinema and Television (New York: Macmillan Publishing Co., 1973), p. 260.

restricted time schedule of an average far less than the theatrical feature. Constructing sets for a limited usage is costly. The analysis of the settings used in the three adaptations seeks to determine how many of the sets were based in the novel and the nature of those utilized.

Since period authenticity was only a consideration for one telefilm, Summer of My German Soldier, two on-location telefilms benefited from existing facilities. One author also made use of a non-transferrable setting, the human mind, in the adaptation of Go Ask Alice.

#### Number of Settings

The number of settings presented in both the young adult novels and telefilms was counted. Notation was made as to whether the novel setting was utilized in the telefilm during the corresponding scene. Action advancing the plot in a specific setting was included in the count as opposed to consideration of the settings needed to recreate memories. Notes were made of any settings which had no basis in the original book. While some of the new settings may have been inferred in the novel, such as Anton's escape through the forest, they were only fully developed in the telefilm.

The number of settings which appeared exclusively in the telefilm was subtracted from the total number

of settings in the telefilm. The percentage of settings retained from the novel was then determined. In instances where a scene was played in more than one setting, the majority of the set used was identified as the setting.

The results of the analysis of the number of settings in each telefilm and novel pair is included in Table Twenty-one.

TABLE 21  
CHANGES IN THE NUMBER OF SETTINGS

Title	No. of Sets in Novel	Total No. of Sets in TV	No. of Sets New to TV	Percentage of Sets Retained
Go Ask Alice.....	88	41	2	44
Summer of My German Soldier.....	27	29	12	63
Are You in the House Alone?.....	42	48	9	93
Averages.....	52	39	8	67

### Results

The three telefilms retained an average of sixty-seven percent of the settings which appear in the novels. The number of sets which have no basis in the novels is approximately fifteen percent of the total settings in the television adaptations. The telefilm, therefore, have a marked fidelity in the use of locations that the novel premiered. This may be due in part to the standard institutions which are part of both formats. Schools, hospitals, hallways, and homes provide a bulk of the settings for the paris' actions. They are not difficult to reproduce or find for on location shooting and are easily identified by the audience and reader.

Some relation seems to exist between the number of settings on television and the percentage of settings retained from the novels. The figures above indicate that the novels which present the largest number of settings have the lowest percentage of those settings retained. In this sample, the converse is not true. Richard Peck's Are You in the House Alone? has a eighty-eight percent retention rate of the novel's settings in the telefilm version. Also significant is the sixty-three percent fidelity of a period telefilm involving authentic, small town, World War II America, by far the most difficult of the locales to recapture.

The elimination of settings from telefilms may be attributed to the condensation of scenes and sequences from the novel. The new subplots, composite scenes, and totally omitted plots reposition the action in existing settings or eliminate them completely. The new settings, as would be expected, correspond to the additional scenes discussed in Chapter Six.

Features concerning the omission, retention, and addition of settings are examined below.

#### Go Ask Alice

The adaptation retains approximately half of the novel's eighty-eight settings. Due to the varied number of experiences, it has the highest number of settings in any of the samples. Alice, in the novel, takes trips with her family and runs away on her own increasing the possibilities of settings in numerous locales. Condensation of the book by eliminating large blocks of action correspond to the omission of forty-nine of the book's eighty-eight settings.

The telefilm opens with the family already moved to a new home and related school thus easily eliminating six settings. Further economy includes the deletion of dates, friend's homes, airports, grandparent's homes, and individual locations during Alice's run from home. The careful manipulation of the scenes at the Youth

Center by using only the exterior facade and the lawn of a building eliminated the need for seven different interior locations in the novel.

The two new settings, representing the smallest number of any examined, include a school bathroom where Alice disposes of planted drugs from her purse and an outdoor cafe where she talks with Joel. Neither action has basis in the novel.

Alice's mind was incorporated as a setting by the use of closeups on her face as well her writing in the diary. Since facial expressions are not accurate in the conveying of the same ideas presented by the author, the telefilm uses voice-over monologues.

#### Summer of My German Soldier

Summer of My German Soldier has a variety of considerations in terms of adapting the novel for television. While the other two telefilms were conveniently shot on location with no major change, this novel required the production company to go on location to a Georgia, as opposed to the original Arkansas, town and faithfully recreate the 1940s.<sup>2</sup> Kenneth Donelson discussed the need for the historical setting:

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<sup>2</sup>Interview with Bette Greene, telephone interview, 28 October 1982.



. . .the story could not have happened at any time other than during WWII. Without the war, there would not have been German prisoners in this country, nor would there have been the peculiar combination of public and private hysteria that worked on Patty Bergen's southern Christian community and her Jewish family.<sup>3</sup>

The telefilm is successful in capturing the detail of the historical period.

This telefilm retained sixty-three percent of the settings founded in the novel's twenty-seven settings. Since the majority of the action occurs in three locations, the Bergen house, the family store, and the hideout in the backyard, the fidelity is understandable. Author Bette Greene, serving as on-set consultant to the production, may have influenced the use of setting for particular scenes.

The omitted settings include the grandparent's home in Memphis, the torturous beauty salon, and the commanding officer's headquarters in the POW camp. Each of these settings coincide with a subplot deleted in the final script. The omission of the reform school sequences for the sake of compression of action resulted in a subsequent loss of three additional settings.

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<sup>3</sup>Kenneth Donelson and Alleen Pace Nilsen, Literature for Today's Young Adults (Glenview, IL: Scott, Foresman and Co., 1980), p. 42.

Twelve new settings, the largest number in the study, were added to the telefilm. Of the twelve, half were related either to Anton's escape or the search party; two involved Patty's encounters with Anton in differing locales, and the remaining two are Ruth's home and a bedroom in the Bergen home. The use of a trellis and rooftop by Patty to sneak out of the house are not in the novel.

Telefilms may add settings to avoid some monotony in presenting one location repeatedly. Such is the case in the creation of a tender brookside discussion between Patty and Anton. Set in moonlight by a trickling creek, Patty and Anton share hopes and dreams of the past and future. The atmosphere is more romantic and emotional than the other meetings the pair have in the hideout. Although the dialogue is similar to that found in the novel, the idealized setting has no basis.

#### Are You in the House Alone?

The setting of Are You in the House Alone? is an integral part of the message the author is attempting to convey. The father has chosen to move his family from the city to a "safe" suburban environment, free of the perils of the city. It is in this same "smug snugness" of New England that the father faces, in the shadow of his daughter, the greatest violation and crime,

the inability to protect his family.<sup>4</sup> Gail recognizes her isolation from the many natives who inhabit Oldenfield and is eventually raped by one. Phil Lawver's position in the town as the favored son of a distinguished family excludes him from the normal judicial considerations. The background of the action thereby becomes an essential element of the story.

Shot on location in Marin County and San Francisco, the telefilm differs from the novel's Conneticut town that is within commuting distance to New York. The choice of the location change is probably due in part to the ease of producing a telefilm near Los Angeles where equipment and personnel are readily available to the particular production company. Peck provides a detailed description of the town which is lost in transference to the screen. The viewer may get a sense of suburbia at best, but the significance of the Lawver name in a small town is very minimal. The telefilm provides a variety of different locations in the school, such as a courtyard and auditorium, using an existing facility.

This adaptation retains the highest percentage of settings from the novel with ninety-three percent

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<sup>4</sup>Richard Peck, Are You in the House Alone? (New York: Dell Publishing Co., 1976), p. 14.

of the novel's forty-two sets being recreated. In addition, the film uses more sets than any of the other telefilms examined. Of the nine settings omitted, six are clearly omitted because the action and/or characters which made the settings needed in the novel do not appear in the telefilm. The other three are isolated references where short conversations or encounters occur. These include such places as classrooms or street scenes.

The change in the relationship between Gail and Steve from the novel to the telefilm necessitates alterations in certain settings. Rather than the mundane and ordinary dates the established couple experience in the novel, the telefilm uses four of the nine new backgrounds for the characters to discover each other. Hall closets, where telephone calls are made, fairgrounds, and wharf scenes add color and interest to the couple's dating. The remaining new settings, with one exception, are at the school and use characters and actions not included in the book.

#### Changes in Amount of Use of Settings

One consideration of the production practices in television is the utilization of one setting for several scenes. The cost of time relating to the transportation, construction, and manipulation of equipment to multiple locales can be modified by multiple use of a particular

setting.

All three of the sampled telefilms were filmed on location and, with the exception of creating period style for Summer of My German Soldier, required no specialized or unusual settings. The young adult novel often attempts to capture the reader's interest by using familiar situations and related settings. School acts as a separate social community from the town in which a young adult lives. Here communication systems, power struggles, and groups with special interest parallel the "outside" world. Since in most situations the adolescent has a limited area of operation, recreating such, especially on location, is not difficult.

To determine whether the higher number of settings in the telefilms actually represented a lower amount of use of each individual setting, the average number of scenes played in each setting was computed for both novel and telefilm. The averages were obtained by dividing the number of scenes by the number of settings. The data is presented in Table Twenty-two.

### Results

The number of scenes played in a setting is only slightly less than in the three young adult novels. One adaptation remains unchanged in the number of scenes presented per set; the other two decreased the usage

TABLE 22  
CHANGES IN THE AMOUNT OF USE OF SETTINGS

Title	Average No. of Scenes per Set		
	Novel	TV	Change
Go Ask Alice.....	3	2	-1
Summer of my German Soldier.....	3.5	2	-1.5
Are You in the House Alone?.....	2	2	0
Averages.....	3	2	-1

approximately one scene per set. Telefilms present a larger number of sets on the average with fewer scenes played in each than the novel from which they are derived.

Individual novel and film are considered in the following section.

#### Go Ask Alice

The adaptation of Go Ask Alice presents one scene less per setting than the original novel. It should be noted that the figure is only an approximation, as most of the novel occurs in the mind of Alice. She only briefly mentions places where certain activities occurred.

The episodic structure is less random on television than in the novel and results in fewer sets and consequently fewer average scenes per set.

The mind of Alice is represented by voice-overs and closeups as she is filmed in a certain locale. By far, the largest concentration of scenes is in the school where Alice is seen first as an outsider then as an accepted drug user, and finally as a misfit. Simple settings, representing Alice's encounters away from home, a park picnic table, an alley, or street corner, are used only once.

#### Summer of My German Soldier

The largest decrease of scenes per setting occurs in the transference of Summer of My German Soldier to television. Nearly two scenes fewer are presented in each telefilm setting as opposed to the novel. Because of the expense and time consumed in recreating period detail, the sets of greatest concentration include the Bergen store, the home, and the hideout. Other scenes occur in non-descript settings such as a backyard, train tracks, or kitchen.

The omission of over half of the scenes from the novel contributes to the concentration of more action in the same settings.

### Are You in the House Alone?

Both the novel and the telefilm use frequent changes of setting presenting an average of two scenes per setting. There is no great concentration of action in any one setting, although the exterior of the school, the Osburne home, and the school hallway comprises the largest number of scenes.

### Summary

In two of three instances, the on-location shooting of all three adaptations seems to have contributed to the telefilms presenting more settings than the novel. The visual nature of television and the need to keep audiences interested may further justify the larger numbers of sets. Over half of the settings used have basis in the novels and an average of eight new settings without antecedent are presented in the telefilm. In each instance, the elimination of settings directly correlates to the omission of various minor plots in the novel. The higher number of omitted scenes, the larger the percentage of settings omitted from the novel. The new settings correspond to the addition of subplots which are action oriented. Adapters and production staffs use the new locations to eliminate the monotony of repetitive settings. While the basics of the novel are reproduced on the screen in terms of setting, the visual



enhancement of picturesque locations is often substituted for typical institutional staging.

## CHAPTER XI

### ANALYSIS OF CHANGES IN STYLE

#### Definition of "Style"

Style remains the final, as well as the most difficult, element of content analysis to define. The concept of style presented below is a general consensus of opinion from literary and performance writers:

How are we to distinguish between what a poem says and the language in which it says it? On the one hand, there is no such thing as a "content" which does exist quite apart from the words; on the other hand the very existence of the word "style" shows that something can be said about the words which does not refer directly to the content.<sup>1</sup>

Style may be defined as the kind of treatment given a production. Most plays may be produced in various ways, depending upon the point of view of the director or the particular mood or message he desires to stress. In some plays, the style is determined by the playwright. It is not so much that the playwright tells the director how to produce the play, but rather the fact that the play is written in a manner which demands a particular mode of presentation or production.<sup>2</sup>

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<sup>1</sup>Alex Preminger, Frank J. Warnke, and O. B. Hardison, Jr. eds., Princeton Encyclopedia of Poetry and Poetics, enlarged edition. (Princeton, NJ: Princeton University Press, 1974), p. 814.

<sup>2</sup>John E. Dietrich, Play Direction (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1953), p. 394.

Style is but the order and the  
movement that one gives to one's  
thoughts.<sup>3</sup>

For the purpose of this chapter "style" will be defined as "the individual characteristic and manner authors, directors, and adapters brings to the creation of his work."<sup>4</sup>

#### Purpose of Analysis

Style is composed in part of the ingredients such as dialogue, narration, description, and dramatic construction previously discussed in earlier chapters. The material presented in this section attempts not to duplicate the previous analysis but rather serves to see what characteristics are retained from book to telefilm as well as what has been altered and omitted.

#### Method of Analysis

As with theme in Chapter Five, the writings of literary and television reviewers, critics, and scholars help to describe a book's style. Their findings are compared to the telefilm style. Due to recurring trends

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<sup>3</sup>George-Louis Leclerc de Buffon, "Discourse on Style," The Writer's Art: By Those Who Have Practiced It, ed. Rollo Walter Brown (Cambridge, MA: Harvard University Press, 1924) p. 279.

<sup>4</sup>Betty Ann Palmer Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs" (Ph.D. dissertation, University of Michigan, 1967), p. 221.

in young adult novels, three broad areas emerge which can be used as a basis for lateral comparison. These include: information, author's commentary, and symbolism.

### Go Ask Alice

A general survey of the criticism directed toward Go Ask Alice reflects a trend in young adult novels beginning during the early 1970s. Kenneth Donelson refers to the mode of writing as "the ironic mode" in which protagonists are "helpless to change the forces of the world which gather against them."<sup>5</sup> He further classifies the novel as an example of "new journalism" based on the book's degree of realism.

A direct intercept of the youthful drug experience this "Dear Diary" record . . . transcribes just what happened after a fifteen year-old, "cloddy and misfitting," took her first trip on LSU.<sup>6</sup>

Realistic language and sometimes shocking episodes.<sup>7</sup>

The book expresses with an innocent and believable candor the attitudes

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<sup>5</sup>Kenneth L. Donelson and Alleen P. Nilsen, Literature for Today's Young Adults (Glenview, IL: Scott, Foresman, and Co. 1980), p. 49.

<sup>6</sup>Review of Go Ask Alice, by Anonymous [Beatrice Sparks], in Kirkus Reviews, 39 (15 July 1971): 776.

<sup>7</sup>Kenneth Donelson and Committee on the Senior High School Booklist of the National Council of Teachers of English, Books and You (Urbana, IL: National Council of Teachers of English, 1976), p. 81.

which are so characteristic of adolescence, and its impact derives from its modest claims and unpretentious style.<sup>8</sup>

The book . . . deals with the problems of becoming a whole human being in an honest, realistic, gutsy way.<sup>9</sup>

It is an extremely authentic-sounding diary of how a kid gets deeper and deeper into worse and worse drugs.<sup>10</sup>

The realism and authenticity spoken of are due in part to the claim that the diary is based on the actual journal of a young girl whom the author or editor met at a conference. As a direct influence on style, it seems appropriate to include some mention of the question of authenticity.

Beatrice Sparks, a youth counselor familiar with mental problems faced by young adults, spoke at a conference where she met "Alice" and developed a rapport with the girl. After the conference she attended Alice, who had taken a drug overdose. The girl had actually only taken cramp relief counter medicine which required

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<sup>8</sup>Jack Forman, review of Go Ask Alice, by Anonymous [Beatrice Sparks], in Library Journal 97 (15 March 1972): 1174.

<sup>9</sup>Patty Campbell, Pat Davis, and Jerri Quinn, eds., "We Got There . . . It Was Worth the Trip!: A Survey of Young Adult Reading in Los Angeles Public Library," Top of the News 30 (June 1974): 398.

<sup>10</sup>William Cole, "About Alice, a rabbit, a tree . . .," New York Times Book Review, 9 September 1973, p. 8.

no hospitalization, but Sparks remained with Alice until she had regained her composure. The two remained in contact with each other until Sparks received a note from Alice's parents saying the girl had died from a drug overdose

Alice is fifteen, white, middle class. She diets. She dates. She gets decent grades. She fights with her younger brother and sister. She has her own room. She thinks someday she'd like to get married and raise a family. Alice turns on to acid. She digs it. Alice's parents don't know what's going on. They cannot help her. The difference between Alice and a lot of other kids on drugs is that Alice keeps a diary. After Alice's death I put her diary into book form, Go Ask Alice.<sup>11</sup>

Prentice-Hall, who first published the work, claims to have the original journals in a safe though these have never been exposed to scrutiny.<sup>12</sup>

Some critics claim the work has elements seemingly too structured for a confused teenager to write. Accusations of the diary being "too calculated" and "too slick" are met with a general opinion that the book rings of authenticity.<sup>13</sup>

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<sup>11</sup>Frances Locher, ed., "Beatrice Sparks," Contemporary Authors, vol. 97-100, (Detroit: MI: Gale Research Co. 1981), pp. 507-8

<sup>12</sup>Donelson and Nilsen, Literature for Today's Young Adults, p. 340.

<sup>13</sup>Richard Peck, Young Adult Literature Seminar, 9-11 August 1982, Louisiana State University, Baton Rouge, LA.

If this book were fiction, critics could accuse the author of crowding too much into a single story, but the fact that it was considered to be the diary of a deceased girl made the book more or less exempt from this kind of literary evaluation.<sup>14</sup>

The realistic style, therefore, spoken of by most reviewers and critics may be credited in part to the young woman who lived through at least part of the harrowing experience.

Frank language using both street slang and obscenity by characters in the novel, as well as gritty descriptions of drug trips and lifestyles, is diluted for television. The telefeature, however, received accolades for its similar verisimilitude in recreating the drug culture. Just as the book embarked on a new genre of young adult literature, Douglas Brode writes that the telefilm "kicked off a new sub-genre about teenagers as victims of some topical problems including teenage cancer, alcoholism, pornography and prostitution."<sup>15</sup> The telefilm style with its semi-documentary nature of episodes filmed as a gritty type of narrative validates the same mode of the novel.

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<sup>14</sup>Donelson and Nilsen, Literature for Today's Young Adults, p. 340.

<sup>15</sup>Douglass Brode, "The Made-for-TV Movie: Emergence as an Art Form," Television Quarterly 18 (Fall 1981): 69.

The fidelity of novel to film documentary style is the work of director John Korty. Korty, an independent filmmaker, is known for two other semi-documentary style telefilms The Autobiography of Miss Jane Pittman (1978) and Who Are the DeBolts? (1978). "John Korty's direction had a rough edge about it which added a degree of reality."<sup>16</sup> Both telefilm and novel are effective in delivering the message of drug abuse largely by virtue of an identifiable set of actions and reactions. Alice is confronted by her parents about her drug use and she manages to connive her way out of their suspicions. Her use of their tranquilizers to fulfill her needs and her brother's insight into her condition are all realistic actions. While the credibility of Alice experiencing all her turmoils in such a short period of time is questionable, peer pressure, her desperation, and drug sales are logical and sadly typical. No action portrayed in the telefilm which was criticized by reviewers, such as acid in soft drinks and revengeful friends causing a bad LSD trip, was without foundation in the novel.

Both novel and telefilm are realistic in the language, description, and mode of presenting Alice's struggle. While some question as to the authenticity

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<sup>16</sup>"Go Ask Alice," Variety 31 January 1973, p. 44.



of the novel exists, the story presented is very effective. Anything less than shocking realism may be too easily dismissed as teenage and television pap.

### Summer of My German Soldier

A second novel of realism is Bette Greene's Summer of My German Soldier, but unlike the first book the semi-documentary nature is replaced with a more romantic feeling.

Because it so consistently maintains a twelve-year old's perspective, Patty's story, unlike much of current, realistic fiction for young people, is more than a mirror of reality.<sup>17</sup>

. . .explores the complexity of human nature, the dark side of humanity, a theme prevalent in adult classics a theme not likely to change in time.<sup>18</sup>

Summer of My German Soldier catches the despair of the holocaust and its aftermath by indicating that one sensitive, loving little girl and one gentle German boy are no match for the times in which they live.<sup>19</sup>

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<sup>17</sup>Mary M. Burns, review of Summer of My German Soldier, by Bette Greene, in Horn Book, 50 (February 1976): 56.

<sup>18</sup>Linda Bachelder et al. "Looking Backward: Trying to Find the Classic Young Adult Novel," English Journal 69 (September 1980): 89.

<sup>19</sup>Judy Mitchell, "Children of the Holocaust," English Journal 69 (October 1980): 16-17.

. . .it is a believable situation, and the quality of other characters and relationships is remarkably vivid and convincing.<sup>20</sup>

This novel contains a platonic relationship based on admiration and understanding, a relationship often disregarded in other works. The infatuation Patty feels for Anton and his belief that she is a "person of value" both form the basis for the bittersweet relationship which ends in tragedy. Greene uses a rural setting and unusual circumstances placing two isolated persons together. As with Go Ask Alice, some of the book is claimed to have basis in fact.

I consider myself the unluckiest girl in the town because my Jewish heritage was alien to my community, my friends, and especially to myself. . . . One of my memories focuses on the war, when more than a hundred thousand German, Italian, and Japanese prisoners of war were brought from the war zones to be incarcerated in about eighty POW camps in this country. One camp was located a couple of miles from my parents' home in Parkin, Arkansas. And inside this particular camp was a man who, though one of Hitler's soldiers, didn't want to fight, kill, or die for the Fatherland. It was almost inevitable that he would attempt to escape to become a free man, and when he did, it was

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<sup>20</sup>Review of Summer of My German Soldier, by Bette Greene, in Bulletin of the Center for Children's Books 27 (February 1974): 64-65.

a lonely Jewish girl who shielded  
him. . .<sup>21</sup>

Again, the realism of the novel, in terms of detail, atmosphere, and even character attitude, might be directly attributed to the author having experienced at least part of the novel's action.

Some elements of melodrama are included in the novel including standard harsh parents and a loving maid. These figures are transferred to the screen as very recognizable characters. The POW situation may be alien and improbable to a large majority of readers, but they can relate to the isolation and feelings of inadequacy Patty experiences.

These deeply personal feelings are transferred to the screen with an increased attention to the relationship between Patty and Anton rather than her life before and after his escape. Less biography and more a personal story, the telefilm retains much of the flavor of the book's small town isolation. Director Michael Tuchner used period detail in creating the World War II town. Clothing, cars, and store fronts have a distinctive flavor and may add to the bittersweet quality of the novel and telefilm. A slower pace of the telefilm's central

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<sup>21</sup>"Bette Greene," publicity brochure, (New York: Dial Press, n.d.), p. 2.

action is represented in the novel perhaps as it is a component of a total story.

Critics claim the telefilm is merely a "collection of humanitarian platitudes" as a result of a lack of direction and plot.<sup>22</sup> While this may be extreme, the style of the telefilm tends to reduce the overall concept of a young girl's hope for human contact and self-identity to a lopsided love story. In addition, the greater emphasis on the father's personal crisis refocuses the telefilm at times to an adult story. Leonard Maltin, television critic summarizes this opinion:

Bittersweet romance of a Jewish teenager and an escaped Nazi POW in a small Georgia town during WW II. Loving, if occasionally oversentimental. . .<sup>23</sup>

While the general tone of the novel is retained, that being realistic and sentimental, the made-for-television movie tends to heighten the latter.

#### Are You in the House Alone?

Whereas the first two books had some basis in recreating an actual occurrence, Are You in the House

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<sup>22</sup>Frank Rich, "One Hit, Two Misses," Time, 30 October 1978, p. 138.

<sup>23</sup>Leonard Maltin, TV Movies: 1981-1982, rev. ed. (New York: New American Library, 1981) p. 744.

Alone? has no one incident upon which the action is based. Author Richard Peck presents a carefully researched hypothetical story of rape. His message that Gail is more than a sexual victim, but also a victim of social, judicial, and emotional inequity, is presented in a contemporary setting with important information for the readers.

Peck treats rape as a serious issue, effectively dramatizing it in the style of a Hitchcock thriller, with the heroine hounded by obscene notes and heavy-breather phone calls.<sup>24</sup>

Using the vehicle of a well-told non-sensationalized story, Peck makes a powerful statement concerning the after-problems physical, emotional, and judicial--that face a rape victim.<sup>25</sup>

. . .fast paced and frighteningly accurate.<sup>26</sup>

. . .but it isn't what happens that gives the story impact, although that is handled with conviction, and although the style, dialogue, and characters are equally impressive--it is the honest and perceptive way that the author treats the problem of rape.<sup>27</sup>

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<sup>24</sup>Pamela Pollack, "Sex in Children's Fiction: Freedom to Frighten?," in Young Adult Literature: Background and Criticism, ed. Millicent Lenz and Ramona M. Mahood (Chicago: American Library Association, 1980), p. 199.

<sup>25</sup>Review of Are You in the House Alone?, by Richard Peck, in Booklist, 15 October 1976, p. 326.

<sup>26</sup>Review of Are You in the House Alone?, by Richard Peck, in Kirkus Reviews, 44 (1 September 1976): 982.

<sup>27</sup>Zena Sutherland, review of Are You in the House Alone?, by Richard Peck, Bulletin of the Center for Children's Books 30 (March 1977): 112.

Peck's style is a blend of carefully structured story based upon research using contemporary language, slang, and identifiable characters. Are You in the House Alone? includes extensive description as to Gail's social environment before the assault. This provides a basis of contrast when the terrifying notes begin, as well as, providing an alternative to the typical rural or big city setting used in many young adult novels. The novel is fast paced with the rape occurring midway in the book so as to deal equally with the repercussions after the crime.

The style of the book portrays, realistically, a crime and the victim. The telefilm sharply contrasts the message by presenting the story much more in the style of a mystery thriller.

Walter Grauman, the director of the telefilm version of Peck's novel, is an experienced television director with such series as "The Untouchables," "The Fugitive," and "Streets of San Francisco." His background in crime dramas and police shows influenced the final style of the telefilm. The book possesses several elements of mystery with numerous suspects, conflicts, and suspense. These are, however, not intended to detract the reader from the theme of the novel. So contrary to this style is the telefilm that it caused one reviewer to

comment: "This is a suspense tale that gets bogged down in pretensions to sociology and social comment."<sup>28</sup>

Opening action of the telefilm depicting Gail's admittance to the hospital promotes immediate audience interest and sustains them through the slow sequences prior to the assault. A greater emphasis is placed on the suspense elements of phone calls and notes in the telefilm often creating numerous climaxes. Mention of several key elements concerning social and judicial injustice are slighted for reinforcement of mystery. Even the advertisement for the telefilm reflect the altered content: "An empty house. . .A mysterious phone call . . .Then the most terrifying words a girl can hear . . ."Are you in the house alone? Every second her attacker draws nearer!"<sup>29</sup>

Peck's extensive research on pelvic examinations, police reports, and rape victims is virtually eliminated so that the remaining carryover is the "who-done-it" element. By inflating the amount of mystery in the novel, the telefilm difuses the essential purpose which is to raise the audiences' awareness of the treatment of a victim of rape.

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<sup>28</sup>Judith Crist, review of Are You in the House Alone? TV Guide, 16 September 1978, p. A-17.

<sup>29</sup>TV Guide, 16 September 1978, p. A-105.

### Factors in Style: Information

Information concerning lifestyles, issues, and society are often conveyed in young adult novels. This section will briefly note those areas which are mentioned in both the book and telefilm which might serve this purpose.

Go Ask Alice contains little factual information concerning drugs. The novel serves primarily to provide a vicarious experience about the highs and lows of drug use. A typical passage from the book is descriptive rather than educational in nature:

A week later the same three tried his Dad's Scotch, but they didn't like it as much and found it was harder to get than pot and pills. He said what I'd heard before that parents never miss their diet pills, their tranquilizers, their cold remedies, their pep pills, their sleeping pills, or any of the other things that supply kids with a "jolt" when they can't get their hands on anything else.<sup>30</sup>

Transference of this type of information is very general throughout the telefilm. Alice is seen in a variety of situations and conditions depicting her drug lifestyle. There are fewer similar telefilm scenes although a physical change is apparent in Alice's appearance.

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<sup>30</sup>Anonymous [Beatrice Sparks], Go Ask Alice (New York: Avon Books, 1971), p. 168.



Sparks uses a variety of "case studies" toward the conclusion of the novel to present a number of drug users' stories. These are absent in the telefilm. The adaptation centers on Alice's story only as representative of most drug users.

Summer of My German Soldier similarly does not concentrate any particular area on information. This book is one of a very few young adult novels set during the World War II as seen through a young girl's eyes. Patty's painful relationship with her father as well as her Jewish heritage are developed in the novel. The mere inclusion of these elements are inherently instructional. They expose readers to experiences perhaps removed from their environment. Greene's Anton tells of a Germany, once his beloved homeland, turned into a battlefield:

He talked about his parents' home three blocks from the University of Gottingen, a home of gables and gazebos where every Sunday afternoon at three, tea was served to professors, students, and long-time family friends. . . 'It wasn't long after that, in the early summer of 1933, when students and S.S. men stormed through the university burning books.'<sup>31</sup>

Her straightforward style is capsulized with brief mention of Anton's background in the made-for-television movie.

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<sup>31</sup>Bette Greene, Summer of My German Soldier (New York: Bantam Books, 1973), p. 78-79.

Since a visual image is often more powerful than the written word, the vicious physical beating Patty endures at her father's hands is highly indicative of parental abuse and frustration.

The third telefilm-novel pair, has the most structured informational material and suffers the greatest change. In the novel Are You in the House Alone?, great care is taken to discuss medical attention after the rape. Peck hoped that the pelvic examination was important "because in my research I found that most rape victims don't go for any medical treatment or attention and that scared me very much."<sup>32</sup> Obviously, the telefilm could not portray the examination, however, mention as to any medical procedure was not included in the telefilm. A second deletion, that of Gail's acquisition of birth control, may have inspired girls, contemplating sexual activity, to seek protection. The telefilm did attempt to portray the frustrating legal system.

#### Factors in Style: Author's Commentary

Author's commentary can be defined as "passages of philosophical, moral, social, or sociological interpretation which occur in the nature of an 'aside' presented

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<sup>32</sup>Interview with Richard Peck, Baton Rouge, LA, 12 August 1982.

by the author or narrator."<sup>33</sup> This commentary is distinguished from characterization and description by its tendency to hold up the action and progression of the story. While this often occurs in young adult novels as a means of instruction, only one of the sample novels contains somewhat obvious commentary by the editor.

Go Ask Alice, as has been previously discussed, was published in hopes of raising the consciousness of readers to the drug abuse problems. Beatrice Sparks, the acknowledged editor of the book, writes:

We can only hope to educate them (today's youth) so they will accept as a privilege their right to free agency, will take responsibility for their own actions, and will make intelligent decisions concerning their own lives.<sup>34</sup>

To this end, Sparks includes some direction to her readers about growing up and relations with authority.

Primarily, several pages of case studies based on the stories of the other drug users in the clinic are included near the end of the book. These various stories telling how different teenagers became addicted to drugs occupy approximately 7.5 percent of the total pagination of the novel. In comparison, only 2.5 percent

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<sup>33</sup>Schmid, "Selected Novels Adapted to Ninety-Minute Television Programs," p. 253.

<sup>34</sup>"Beatrice Sparks," Contemporary Authors, vol. 97-100, p. 508.

of these case studies is in the telefilm.

Most obvious of the changes can be seen in the variation of language and sentence structure contained in the two other passages of author's commentary in Alice's diary. Examination of the two passages below reveal the different style:

Adolescents have a very rocky insecure time. Grown-ups treat them like children and yet expect them to act like adults. They give them orders like little animals, then expect them to react like mature, and always rational, self-assured persons of legal stature. It is a difficult, lost, vacillating time. Perhaps I have passed over the worst part. I certainly hope so, because I surely would not have either the strength or the fortitude to get through that number again.<sup>35</sup>

Vocabulary such as "vacillating" and "fortitude" are totally incongruous to the other parts of the diary. The more formalized sentence structure also seems out of place and arrests the reader with its editorial comment. A second passage is shorter, but equally awkward:

Anyway, this morning I was reading an article on identity and responsibility, and it said that kids who aren't allowed to make any decisions for themselves, never grow up, and kids who have to make all the decisions before they're ready never grow up either.<sup>36</sup>

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<sup>35</sup>Anonymous [Beatrice Sparks], Go Ask Alice, p. 81.

<sup>36</sup>Ibid, p. 179-180.

The inclusion of an outside author's comments on the text is not transferred to television. Although Alice may comment on her personal status in the world, these two passages have no equal in the telefilm. The above examples and the case studies are the only pronounced instances of author's commentary in any of the pairs.

#### Factors in Style: Symbolism

Symbolism is defined as "the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations."<sup>37</sup> Each of the young adult novels uses at least one symbol to convey a personal meaning for the central character. Unlike a great deal of adult literature, symbols tend to be very obvious, easily manipulated, defined, and recognized in literature for young adults. This factor directly relates to the adolescent reader who also uses obvious concrete symbols such as jewelry to serve as a token of love, membership, or affiliation. A problem arises, however, when these same symbols are transferred to television. They tend to become lost or diminished in importance.

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<sup>37</sup>Webster's Seventh New Collegiate Dictionary, 7th ed. (1976), s.v. "symbolism."

Go Ask Alice uses the continuing symbol of the diary as Alice's inner conscious and developing identity. She chooses to keep a diary as she feels she has "something wonderful and great and worthwhile to say."<sup>38</sup> This sentiment, along with repetitive concerns about the diary, is echoed faithfully in the telefilm. Alice speaks to the diary in a very personal manner, as if it were another human being in both the novel and telefilm:

Novel: Don't you agree? I hope so, for you are my dearest friend and I shall thank you always for sharing my tears and heartaches and my struggles and strifes, and my joys and happinesses.<sup>39</sup>

Telefilm: I'm not going to make it in school either. Well, diary I still have you.<sup>40</sup>

As the novel progresses and Alice endures the demoralizing drug culture, both novel and telefilm describe a time when the journal entries, recording sexual sadism and perversion, overwhelm the young girl. The symbols are made stronger by the constant repetition and usage. The priest, an interpreter of symbols, assures both telefilm and book Alice that the diary and therefore her

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<sup>38</sup> Anonymous [Beatrice Sparks], Go Ask Alice, p. 7.

<sup>39</sup> Ibid., p. 188.

<sup>40</sup> Ellen M. Violet (adapter), Go Ask Alice, television film of the novel of the same title by Anonymous [Beatrice Sparks], New York: Metromedia Productions, January 24, 1953), [p. 5].

conscientious are what separates her from other addicts. Although there is a difference in the way the diary is brought to the hospital after her LSD trip (the mother brings it in the novel and abandoned friend, Beth brings it in the telefilm), both psychiatrists use it as a tool for memory control. Finally, the decision by Alice to abandon writing in her journal is included in both telefilm and novel, although only the latter explains her reasoning:

Diaries are great when you're young.  
In fact, you saved my sanity a hundred,  
thousand, million times. But I think  
when a person gets older she should  
be able to discuss her problems and  
thoughts with other people, instead  
of just with another part of herself  
as you have been to me.<sup>41</sup>

The symbol of the diary in Go Ask Alice is comparable throughout from novel to telefilm, although more personal exchanges are included in the novel. The author's style of diary form, adopted by the television movie, allows the viewer or reader a vicarious experience and works as a very clearly established symbol.

While not as integral to the format of the novel, Anton's family ring in Summer of My German Soldier, serves as a symbol of his certitude in Patty. The ring is

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<sup>41</sup>Anonymous [Beatrice Sparks], Go Ask Alice, p. 187-188.

clearly established throughout the novel beginning with Anton's decision to leave Patty's protection to her implicating herself by showing it to others, and finally, Ruth's return of the ring to Patty while she is in the reform school. An example of Patty's use of the ring's power in the novel is when she strikes at her father's wall of defense:

"Why did he give you the ring, Patty?"<sup>42</sup>

"Well, I mean, you want to know the real reason?" I asked, waiting for my brain to send forth some kind of message.

"Yep," said Sheriff Cauldwell.

I rubbed the ring's indented crest across my lips and waited for its powers to surge forth. "Well, I suppose it's what he said to me after eating the food--" Then the reason came to me, dropping like a highly accurate weapon into my shooting hand. I turned and aimed it directly at my father. "'Patty,' said the old man, 'I could go through this world proud and happy if only God had seen fit to give me a daughter exactly like you.'"<sup>43</sup>

Similarly, the telefilm visually establishes the ring on Anton's hand though no spoken reference is made to the jewelry. Closeups are used when Anton is choosing the rhinestone pin which will buy his freedom from the

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<sup>42</sup>It should be noted that Patty is being questioned about a "supposed" bum whom she gave food to and received the ring from in appreciation.

<sup>43</sup>Greene, Summer of My German Soldier, p. 148.



POW camp, when he is cupping Patty's chin as he tells her of her value to him, and while washing his hands. As with the novel, the ring is exchanged just as Anton leaves and is kept on a chain around Patty's neck. Ruth's instruction to Patty to "take that ring off that chain and put it on your biggest finger" because "you think a boy give a big gold ring like that to a nobody?" parallels the maid giving Patty renewed confidence in the ring, thus herself, at the reformatory.<sup>44</sup> Although how Ruth knew the ring was on the chain in the telefilm is not established, the symbol of Anton's faith in Patty and encouragement is not lost in transition from book to telefilm.

The final telefilm, Are You in the House Alone?, poorly establishes a jewelry symbol taken from the novel. Peck uses a small stone heart necklace to suggest something of Steve's romantic character in the opening chapters of the novel. The necklace, a symbol of their relationship, is continually mentioned in the novel so as to be easily identified by the reader. The heart reassures Gail in times of conflict:

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<sup>44</sup>Jane-Howard Hammerstein (adapter), Summer of My German Soldier, television film of the novel of the same title by Bette Greene, (New York: Highgate Productions, October 30, 1978), [p. 107].

I'd bought a gold chain for it and was never without it. Steve had given it to me for my sixteenth birthday in the spring. I stood there in the hallway with one hand on the receiver and the other working the little stone heart like a worry bead.<sup>45</sup>

The necklace is referred to incidentally in describing Gail's attire and is broken once when she is startled by Mrs. Montgomery's unexpected arrival home. No such reference exists in the telefilm. In fact, two different necklaces are used in a careless manipulation of property continuity.

Gail in the made-for-television movie wears a small necklace throughout the telefilm's opening section. No mention of its origins is given. At the time of the assault a different, much larger, and possibly heart shaped necklace is substituted. The only parallel occurs when the necklace is ripped off of Gail in the book with Phil's "First, of all, let's get rid of this" and the camera, without dialogue, recording the same action in slow motion as the necklace is flung toward the camera.<sup>46</sup> The gesture is not missed, but due to the lack of background, it has little significance.

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<sup>45</sup>Richard Peck, Are You in the House Alone?, (New York: Dell Publishing, 1976), p. 25.

<sup>46</sup>Ibid., p. 108.

In the "revenge" scene, as Peck writes Gail smashing the hood of Phil's car, the necklace is lost as she grabs the rock dropping the sentimental token and facing a pragmatic terror. The telefilm Gail merely resumes wearing the first necklace until the final close-up of the telefilm reveals the second "rape necklace" completely unharmed.

The symbol of the necklace in Are You in the House Alone? is powerless and made impotent by inconsistent use in the telefilm. Although the average viewer may not note the difference, the lack of continuity may represent a casualty of hasty telefilm production.

#### Summary

The style of two of the adaptations is true to the original novel with minor exceptions. The novels, Go Ask Alice and Summer of My German Soldier were inspired by actual events, and the adaptations tend to have a greater fidelity to probable action. In other words, the action suggested by these novels is more realistically portrayed by filming techniques and detail than Are You in the House Alone? This last telefilm is altered the most with a marked direction away from realism toward a heightened sense of mystery.

The telefilm versions of the novels move at a noticeably more varied pace than their sources. While Go Ask Alice retained a similar pace, Summer of My German Soldier gained momentum from the beginning to the climax of the action. Are You in the House Alone? slowed the pace so as to have climaxing action occur three-fourths through the telefilm while the same was presented half-way in the text. A fast opening title sequence seemed to be used to sustain the audience's interest.

As an element of style, the information often found in young adult books, separate from characterization and description, was retained in visual images in Go Ask Alice, reduced in Summer of My German Soldier, and virtually eliminated in Are You in the House Alone?

Of the three novels only one was found to use author's commentary which impeded the action of the novel so as to offer some philosophical or sociological opinion. Go Ask Alice used several passages in the novel to develop other lifestyles and provide some opinion other than the character's. The telefilm may have improved on the text by basically eliminating this material.

All three novels used a broad concrete symbol, two in the form of jewelry and one in a diary. With little variation the first two telefilms, Go Ask Alice and Summer of My German Soldier, retained the identification,

establishment, and repetition of the symbol. The latter telefilm was not as developed in the significance of the jewelry, but used visuals to implant the token for viewers. Are You in the House Alone? failed to provide background, repetition, or use of the symbol to any extent in the telefilm. Awkward use of the necklace may have only served to detract from the telefilm.

The purpose of this chapter in attempting to find correlation between style of written and filmed version is purely subjective as no quantitative measurement is possible. The use of standard tools of style such as pace, symbol, and other varied factors are used here to discuss areas not covered in previous chapters. Examination of the telefilm and novels reveals that the highest fidelity in style from book to film is Go Ask Alice which retains "new journalism" techniques. Summer of My German Soldier becomes more melodramatic than its original source and Are You in the House Alone? is transformed from social drama to crime mystery.

While the adapter is responsible for the script, credit for the style of the telefilm must be given to the director. John Korty's documentary and Walter Grauman's crime drama backgrounds influenced the final product in Go Ask Alice and Are You in the House Alone? respectively. Michael Tuchner's detail in Summer of My German Soldier was essential for realism of background

and period setting. The previous experience of persons responsible for the alterations in style can be linked to the final outcome.

## CHAPTER XII

### SUMMARY AND CONCLUSIONS

This study attempted to answer the question "What is the extent of changes which occur when a young adult novel is adapted for a telefilm?" Included in the research was an investigation was determination of the quantitative variance in content elements, characteristics of the telefilm adaptations and the task of the adapter. The project continued the work set forth by Asheim and Schmid which served as a basis for the content analysis methodology. The use of young adult novels and television films altered the direction of the earlier dissertations which focused upon classics of literature adapted for motion pictures or television specials of the 1940s and 1950s.

The telefilms studied were Go Ask Alice (1973) (anonymously), credited to Beatrice Sparks and adapted by Ellen Violet; Summer of My German Soldier (1978) by Bette Greene, adapted by Jane-Howard Hammerstein; and Are You in the House Alone? (1978) by Richard Peck, adapted by Judith Parker. Videotapes of the telefilms, unavailable to the early developers of the methodology, were viewed repeatedly. Transcripts and the novels were

divided into quarter pages and categorized as to the function of each unit in developing one of the following seven elements of composition: (1) theme, (2) dramatic construction, (3) characterization, (4) dialogue and narration, (5) description, (6) setting, and (7) style.

Quantitative study, based on the total pagination of both telefilm script and novel, was computed on whether the material was retained, altered, omitted, or new without any basis in the novel. Reviewers and critics provided comments for the data included in the chapters relating to theme and style.

Telefilms were found to deviate from the composition elements in the novels an average of thirty-three percent with the most faithful adaptation changing a third of the material and the least faithful changing nearly a half. The following represents the generalities resulting from the indepth study of composition areas:

1. Major plot lines were expanded either through new scenes or incorporation of minor plots. Other minor plots were eliminated completely.
2. Theme was delineated by reviewers and critics was altered to some extent in two of the telefilms.
3. Character development was simplified and internal motivation often omitted. Minor characters were eliminated, although some



small roles for adults were added in the three telefilms.

4. A third of the dialogue and a tenth of the narration on the average was retained from the original three novels. The dialogue style of both formats was very similar in the use of short, simple sentences.
5. Approximately ten percent of the description and descriptive action presented in a visual style had some basis in the novel.
6. The number of settings increased in two of the three telefilms owing in part to the advanced technology which made on location filming more practical than before.
7. Style is radically altered in only one of the telefilms giving it a more mystery-action flavor than the novelist intended.

Three definite correlations concerning all three telefilms become apparent from the study. First, the adapter, which retains the highest fidelity to the novelist's style may be the result of their direct relation to the retention of the original wording and a comparable emphasis to character studies. Secondly, fidelity to composition elements and retention of major plot lines are directly related. Thirdly, the telefilm which does not change the amount of description is likely

to retain a larger number of the novel's original locales. The telefilm with the most deviation from the original theme showed the least retention of the novel's style, wording, and character development.

Adapters face the complex problem of transferring the material to suit the requirements of the television medium. In doing so, two writers were found to act as interpreters attempting to retain as much as possible. The remaining telefilm scriptwriter acted as a creator, viewing the novel as raw material for molding. Those adapters who retained a considerable portion of one element were likely to retain a high percentage of most of the other elements. Consideration of the viewing audience was a factor in the adapter's choice to eliminate numerous subplots and characters as well as simplify theme and dialogue. Scenes of conflict or romance presented visually were slightly increased. Two endings were altered to a more acceptable, optimistic, conclusion.

Condensation accounted for the major changes since even the shortest novel could not be completely reproduced in a hundred minutes of broadcast time. Condensation occurred the following ways: by eliminating subplots and minor characters not inherent to the main line of action; by eliminating potentially offensive language or action; by eliminating or redirecting elements not easily presented visually; by eliminating novelist's

commentary and non-essential information.

This study has provided statistical evidence of what may be seen as most important or marketable in transferring a relatively young genre literature to a emerging form of television. These telefilms allow the reader of the novel to recognize major events and characters from the novel.

#### The Telefilm and Young Adult Literature

Specifically, the young adult novel and the television film are the aspects which separate this study from preceding literary-film analyses. The telefilm which is produced in a short period of time does not have the luxury of attention to detail, re-shooting and script changes as do the theatricals. The necessity for speed affects the number of exotic locales, characters, and actions which may be included. As a network product, it must have the marketability to draw commercial sponsors and mass audience members.

These factors dictate the kind of material which is transformed into television movies. When studied a large body of literature, young adult novels have several stylistic qualities when studied as a large body of literature which may serve to lend themselves specifically to this format. Young adult novels, of quality written with an ability to aid the reader's understanding of

his or her place in society, have several general characteristics compatible to telefilm adaptation. The novels are often written in a simple, uncomplicated style with directional plots and easily identifiable characters in standard locales. Further, these novels are often short in length and they focus on the common problems of youth and the intimate stories of people in conflict. They seldom use vast alterations of time, characters, and settings as do adult epics of literature.

The young adult novel has potential appeal to the American public, so fascinated by youth, as well as to the intended reader who can relate to the contemporary settings and language. While much of the information presented by the authors concerning social and personal issues, such as birth control, drugs, venereal disease, rape, prejudice, and parental conflict, is eliminated or reduced in the current telefilms, some change in direction by the adapters or producers may make the material marketable for television.

While writers of telefilm scripts may manipulate the original novel, retaining at best only location, plot, and characters, the resulting television programs possess the potential to help the teenager questioning his society and the adult in the understanding the adolescent in an entertaining manner.

### Suggestions for Further Studies

The television movie has a minimal of academic study. Exploration of the nature of the docu-drama and fictionalization of biographies may be of interest. Due to the speed in which the telefilm is produced, it has the potential to reflect very current American concerns. A study as to the trends presented in the telefilms and the activities making newspaper headlines has a journalistic interest. With the advent of cable and satellite programming, the television movie has moved on to cable as a marketable programming item. Comparison of the amount of condensation and censorship which occurs in the production of these non-network telefilms may provide interesting results is an area for further research.

The young adult novel has had relative success in the feature film format such as Tex and The Outsiders. Further exploration of the adapters' task may be continued with these theatricals. Similarly, the literature has become a steady source of material on which to base afternoon and weekend specials. Of special value to the author is a survey of the impact television adaptations on increased book sales or library circulation. Finally, an investigation as to why novelists have been overlooked as potential adapters of their own material would be of interest.

## APPENDIX

### Telefilms Based on Literature with Young Adult Characters

The listing of literature telefilms with one or more prominent adolescent characters is included in this appendix and forms the basis from which the sample novels for the study were derived. The list includes titles adapted from various forms of literature including novels, short stories, essays, and plays. Public and cable television are omitted from the list, as well as, theatricals shown on television. The entries reveal a wide and diverse range of authors as well as subject areas in much the same manner an adolescent reader samples the eclectic literature available to him or her.

The primary base of material for the appendix was obtained from Alvin Marill's Movies Made for Television which lists television films from 1964 through 1979. Leonard Maltin's TV Movies and Steven Scheuer's Movies on TV provided titles from 1980 through 1983. Copies of TV Guide magazine were then examined to update the material. This comprehensive list of all telefilms was

then sectioned to extract titles with young adults as major characters. A second examination separated those titles which originated in some form of published literature. When titles, not annotated in Marill's book, were in question, the author examined Books in Print for 1980-1983 to determine if any title of the same wording appeared. When the two titles corresponded, the reviewing tools of New York Times Book Review, Publisher's Weekly, and Booklist confirmed instances when the literature served as basis for the telefilm.

An author's most recognizable name is included in the table, Mark Twain and not as Samuel Clemens. The title of the telefilm and book are the same except where noted. The year refers to the broadcast year of the telefilm and not the publication of the literature. Comments are provided when the film has an alternate title, literary form, or information of other interest.

The seventy-eight titles in this list illustrate the importance of young adult audience appeal and the recognized potential of literature with prominent teen characters to serve as source material for major network telefilms.

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Author	Telefilm Title	Year Aired	Comments
Alcott, Louisa May	Little Women	1978	Remake of classic novel
Angelou, Maya	I Know Why the Caged Bird Sings	1979	Actual event - autobiography
Anonymous	Go Ask Alice	1973	Based on journals of young woman on drugs
Barthel, Joan	Death in Canaan	1978	Actual event
Benchley, Nathaniel	Sweet Hostage	1975	Original novel title - Welcome to Xanadu
Blume, Judy	Forever	1978	
Brancato, Robin	Blinded by the Light	1980	
Brent, Joanna	Few Days at Weasel Creek	1981	
Brown, T. K. III	Harpy	1971	Listed as a "story"



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Author	Telefilm Title	Year Aired	Comments
Channing, Victor	The Runaways	1975	
Christman, Elizabeth	Black Market Baby	1977	Original novel title - A Nice Italian Girl
Dallenbach, Walter & Young, Dalene	Alexander: The Other Side of Dawn	1977	Extension of earlier telefilm Dawn
DiPego, Gerald	Born Innocent	1974	"Inspired" by book of same title
Disney, Doris Miles	Yesterday's Child	1977	Original novel title - Night of Clear Choice
Downs, Robert C. S.	Billy: Portrait of a Street Kid	1977	Original novel title - Peoples
Duncan, Lois	Stranger in Our House	1978	Original novel title - Summer of Fear
Elfman, Blossom	Girls of Huntington House	1973	
Eton, Ursula	Angel Dusted	1981	Original title - Angel Dusted: A Family's Nightmare - Actual Event

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Author	Telefilm Title	Year Aired	Comments
Farrington, Fielding	Little Game	1971	
Frank, Anne	Diary of Anne Frank	1980	Remake of classic novel Actual event
Gibson, William	The Miracle Worker	1970	Based on stage play Actual event
Green, Gerald	Last Angry Man	1974	Based on theatrical re- make - Pilot for series
Greene, Bette	Summer of My German Soldier	1978	Actual event - Semi-autobiographical
Greene, Shep	Boy Who Drank Too Much	1980	
Gunther, John	Death Be Not Proud	1975	Based on memoirs - Actual event
Hamill, Pete	Flesh and Blood	1979	
Hamill, Pete	The Gift	1979	
Harker, Herbert	Goldenrod	1977	

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Author	Telefilm Title	Year Aired	Comments
Hart, Bruce & Hart, Carol	Sooner or Later	1979	
Harris, Marilyn	Girl Called Hatter Fox	1977	Original novel title - Hatter Fox
Head, Ann	Mr. and Mrs. Bo Jo Jones	1971	
Helton, Jacquelyn	Sunshine	1973	Based on Helton's journals - Book form by Norma Klein
Hemingway, Ernest	My Old Man	1979	Based on short story
Henry, Marguerite	Peter Lundy and the Medicine Hat Stallion	1977	Original novel title - San Dominto, The Medi- cine Hat Stallion
Hermanos, W.	Unwed Father	1974	Listed as a "story"
Huckaby, Elizabeth	Crises at Central High	1984	Based on Huckaby's journals - Actual event

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Author	Telefilm Title	Year Aired	Comments
Jaffe, Rona	Rona Jaffe's Mazes and Monsters	1982	Author given title credit
Kipling, Rudyard	Kim	1984	Remake of classic novel
Klein, Norma	Mom, the Wolfman and Me	1980	
Lazarus, Tom & Norwood, Frank E.	Survival of Dana	1979	
Lee, Joanna	I Want to Keep My Baby	1976	
Levenkron, Steven	Best Little Girl in the World	1983	Actual event
Majerus, Janet	Home to Stay	1978	Original novel title - Grandpa and Frank
Man, Peggy	Two Kinds of Love	1983	
Morey, Walt	Courage of Kavik, the Wolf Dog	1980	Original novel title - Kavik, the Wolf Dog

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Author	Telefilm Title	Year Aired	Comments
Morgenstern, Joseph & Stewart, Douglas Day	Boy in the Plastic Bubble	1976	Listed as "story"
Myers, Walter D.	Young Landlords	1983	
Neufield, John	Lisa, Bright and Dark	1973	
Parker, Judith	Miles to Go Before I Sleep	1975	Listed as "story"
Peck, Richard	Are You in the House Alone?	1978	
Peck, Richard	Father Figure	1980	
Petrie, Dorothea G.	Orphan Train	1979	
Poe, Edgar Allen	The Gold Bug	1980	Listed as "story"
Poole, Victoria	Thursday's Child	1983	Actual event

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Author	Telefilm Title	Year Aired	Comments
Rhodes, Evan H.	Prince of Central Park	1977	
Robertson, Don	Greatest Thing that Almost Happened	1977	
Saul, John	Cry for Strangers	1979	
Saul, Oscar	My Kidnapper, My Love	1980	Original novel title - Dark Side of Love
Schwartz, Sheilia	Like Mom, Like Me	1978	Play by Clarence Day also credited as basis
Smith, Betty	A Tree Grows in Brooklyn	1974	Remake of classic novel
Sobieski, Carol	The Neon Ceiling	1971	Listed as "story"
Sorel, Julia	Dawn: Portrait of a Teenage Runaway	1976	Inspired later telefilm - Alexander
Steinbeck, John	The Red Pony	1973	Listed as "novella"
Swarthout, Glendon	Christmas to Remember	1978	Original novel title - The Melodeon

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Author	Telefilm Title	Year Aired	Comments
Thompson, Thomas	Death of Richie	1977	Actual event
Twain, Mark	Huckleberry Finn	1975	Remake of classic novel
Twain, Mark	Mysterious Stranger	1982	
Twain, Mark	Private History of a Campaign that Failed	1981	Based on Twain's essay
Twain, Mark	Rascals and Robbers: The Adventures of Tom Sawyer and Huckleberry Finn	1982	Loosely based on Twain's figures
United States Government	In the Matter of Karen Ann Quinlan	1977	Actual event - In the Matter of Karen Quinlan: The Complete Legal Briefs, Court Proceedings and De- cision in the Supreme Court of New Jersey
Vance, John Holbrook	Bad Ronald	1974	

Author	Telefilm Title	Year Aired	Comments
Wagner, Robin	Sarah T: Portrait of a Teenage Alcoholic	1975	
Wakefield, Dan	James at 15	1977	Pilot for a brief series retitled James at 16
Wood, William	Outrage	1973	Actual event - Listed as "story"
Wilder, Laura Ingels	Little House: The Last Farewell	1984	Final telefilm from successful series
Wilder, Laura Ingels	Little House: A Look Back to Yesterday	1983	Telefilm based on series
Wilder, Laura Ingels	Little House on the Prarie	1974	Original telefilm as pilot for series based on an actual event
Winter, Patricia & Henderson, James	Someone I Touched	1975	



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D'Armond, Charlotte Dawn, A.A. Lees-McRae College, 1973;  
B.A., Carson-Newman College, 1975; M.A. Louisiana  
State University, 1980; M.L.S., Louisiana State  
University, 1981  
Doctor of Philosophy, Summer Commencement, 1984.  
Major: Speech; Minor: Library and Information Science  
Young Adult Novels into Television Films: A Content  
Analytic Study  
Dissertation directed by Professor J. Donald Ragsdale  
Pages in Dissertation, 326. Words in Abstract, 340.

#### ABSTRACT

This study examined the material retained, altered, omitted or created specially for prime time television films based on young adult novels. The purpose of the study was to determine the amount of original material retained by a specific television format, the telefilm.

The telefilms studied were Go Ask Alice (1973) credited to Beatrice Sparks, adapted by Ellen M. Violett; Summer of My German Soldier (1978) by Bette Greene, adapted by Jane-Howard Hammerstein; and Are You in the House Alone? (1978) by Richard Peck, adapted by Judith Parker.

Videotapes, transcripts, and the novels were studied by dividing the latter two into quarter pages and categorizing them as to the function each performed in developing one of the following aspects of content: theme, dramatic construction, characterization, dialogue and narration, description, setting, and style. Reviewers and critics along with quantitative tables



provided the data in individual chapters based on the content areas.

Telefilms were found to deviate from the content elements in the novels an average of thirty-three percent with the most faithful adaptation changing a third of the material and the least faithful changing nearly half of the material.

Results of the study include:

1. Major plot lines were increased and minor ones eliminated.
2. Theme was exactly duplicated in only one of the telefilms.
3. Characterization was simplified and adult roles enhanced.
4. Only a third of the dialogue and a tenth of the narrative was retained from the original.
5. Ten percent of the description in the telefilm had some basis in the novel.
6. Two telefilms increased the number of settings presented.
7. Style was radically altered in only one of the telefilms.

Three correlations became apparent: (1) the adapter who demonstrated the highest fidelity to the novelists style showed a direct relation to the retention

of the original wording and character study; (2) fidelity to content elements and retention of major plot lines is interrelated; (3) a telefilm which does not change the amount of description is likely to also retain a large number of the novel's original locales.

## VITA

Charlotte Dawn D'Armond was born in Uniontown, Pennsylvania, the daughter of Robert Jackson D'Armond II and Charlotte Woods Waller D'Armond. She attended public schools and graduated from Olympic High School Charlotte, North Carolina in 1973. After graduating from Lees-McCrae College with an Associate of Arts degree in 1975, she earned a Bachelor of Arts degree with Honors from Carson-Newman College in 1977 with a major in Speech. She received a Masters of Arts degree in Speech and Masters of Library Science degree from Louisiana State University in 1980 and 1981 respectively. She has served as a member of the Department of Communication Arts at Johnson C. Smith University in Charlotte, North Carolina since 1983.

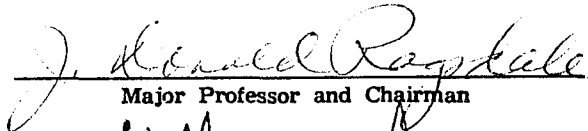
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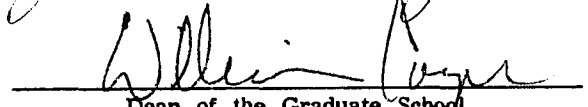
**Candidate:** Charlotte Dawn D'Armond

**Major Field:** Speech Communication, Theatre, and Communication Disorders

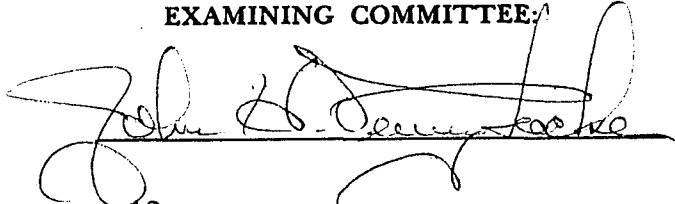
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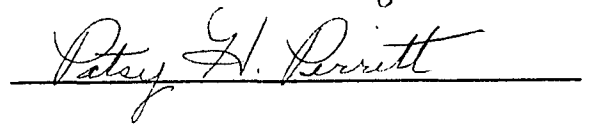
**Approved:**

  
Major Professor and Chairman

  
Dean of the Graduate School

### EXAMINING COMMITTEE:

  
Clinton W. Bradford

  
Harold [unclear]

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**Date of Examination:**

July 18, 1984